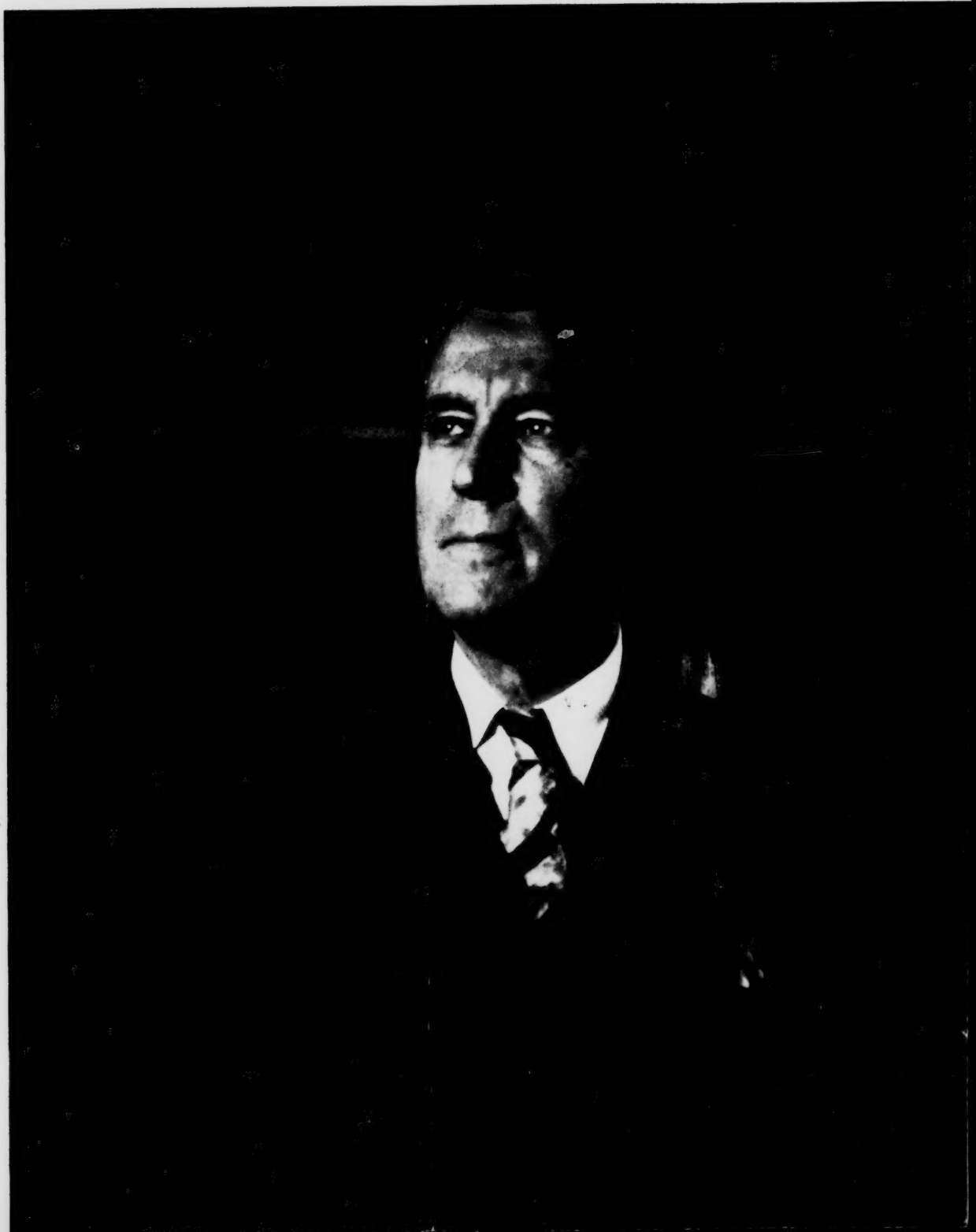
musical

COURIER

MARCH 1, 1953

25 CENTS

FRANK LA FORGE



MUSICAL SCENES IN LATE WINTER

AMERICAN HISTORY THROUGH MUSIC: Scene from the U. S. State Department production at the Kosmos Theatre in Vienna. L. to r., Emanuel List, basso, Helen Stanton, mezzo, Marcel Prawy, producer-writer, Hans Hagen, conductor, Norman Foster, bass, and Florence Field, soprano, at a rehearsal.

PRELIMINARY HEARING . . . Dr. Howard Hanson with Kathleen Davison, l., national president of Sigma Alpha Iota, and Rose Marie Grentzer, the fraternity's director of American Music Awards, look over his newest choral work, O Lord, Our Lord, How Excellent Thy Name, set for premiere in Cincinnati during the MTNA meetings, and soon to be published by Carl Fischer, Inc., in the Sigma Alpha Iota Modern Music Series. A choral group from S.A.I. chapters at Cincinnati Conservatory of Music and the College of Music of Cincinnati, under Miss Grentzer, present the Hanson work, and compositions by Walter Hendl and Vincent Persichetti, earlier issues in the same series.

EUROPE-BOUND . . . Stell Andersen aboard the SS. Queen Mary en route for a concert tour of Europe in February, March and April, including appearances in Paris under the auspices of the American Embassy, and throughout Austria, Holland, England and Scandinavia. On March 25 she will be soloist with the London Philharmonic under Sir Adrian Boult.

TWIN MEZZOS . . . The Locke twins, Barbara Ann and Norma Jean, both mezzo-sopranos and pupils of Robert Powell at the Cincinnati Conservatory of Music, gave their bachelor of music degree recitals on Feb. 5 and 6. The two also study piano with Dr. Karol Liszniewski at the conservatory.

ORATORIO PERFORMANCE . . . The Southern California Oratorio Society, conducted by Frederick Davis, at the Philharmonic Auditorium, Los Angeles, in their annual presentation of Handel's Messiah. Mr. Davis is on the podium, and in the front row, l. to r., are the soloists, Monas Harlan, tenor, Yola Casselle, soprano, Esther Andreas, alto, and Fred Guthrie, bass. The orchestra was made up of members of the Los Angeles Philharmonic. The society, with the same orchestra and soloists, and with Dennis Morgan of the movies as narrator, broadcast one hour of the Messiah performance over the national facilities of the A.B.C.

musical COURIER

IN THIS ISSUE

Surveying the N. Y. Season 4
Giannini Opera Has Premiere 5
The Rake's Progress at "Met" 6, 7, 9
Cleveland Orchestra Visits N. Y. .8, 9, 19-21
Tonight We Sing Has Film Bow ...10, 11
Orff Novelty at La Scala 12
Events on Pacific Coast 14-16
Chicago Music Programs 24, 25
Jottings; What Artists are Doing 27
Bernice Frost on Adult Students 30
Music for the Teacher Reviewed 30
Up and Down the Guild Keyboard 31
New Music; Down Publishers Row 34

Philharmonic Drive Raises $110,000

The second annual drive by the Friends of the New York Philharmonic-Symphony Society resulted in raising $110,000, it was announced at a luncheon on Feb. 18 in the Sherry-Netherland Hotel, by David M. Keiser, general chairman of the campaign. The luncheon was given in honor of the chairmen of the 1952 campaign, Mrs. E. Gerry Chadwick, Mrs. John T. Pratt and Mrs. Frederick T. Steinway. Mr. Keiser said that 3,318 individuals and organizations had contributed this amount, whereas in the 1951 campaign 2,730 raised about $79,000. The goal of the 1952 drive had been $150,000. Mr. Keiser said he looked forward to "an even greater extension of support" for the 1953 campaign next autumn.

Other speakers at the function were Floyd G. Blair, president of the Philharmonic-Symphony Society; Arthur Judson, manager of the orchestra, and various chairmen of the fund-raising organization. A musical program was given by Martha Lipton, mezzo-soprano of the Metropolitan, and Aldo Parisot, cellist.

Music Week to Be Held May 3-10

The keynote of National and Inter-American Music Week, to be observed this year May 9-10, will be "Enrich Your Life With Music." The 1953 celebration, the thirtieth since the founding of National Music Week in 1924, like its predecessors promotes such causes as better musical facilities for schools, churches and recreation centers; establishment or expansion of concert series; opportunities for young talent, including both appearances before audiences and scholarships for further study; introduction or expansion of music departments in libraries; increased interest in existing musical assets, including the work of the private music teacher, and noting needs for the future. Another prime object is promotion of good work by the American composer. As usual, the week's celebration will enlist many civic groups and organizations, churches and schools, television stations, the press, industrial plants, organizations of shut-ins, music merchants, dealers and manufacturers. Full information may be obtained from T. E. Rivers, Secretary, National and Inter-American Music Week Committee, 315 Fourth Avenue, New York 10, N. Y.

Robin Hood Dell Series Free

PHILADELPHIA. — The Robin Hood Dell series in the coming summer will consist of 21 events free to the public, it was announced by Frederick R. Mann, president of the series and Philadelphia's Director of Recreation. This action was made possible by a $75,000 city appropriation and 750 contributions of $100 each from Friends of the Dell.

The six week series opens on July 22, and nationally known conductors and soloists will appear. The batonists are William Steinberg, Eugene Ormandy, Antal Dorati, Erich Leinsdorf and Alexander Hilsberg, with Andre Kostelanetz as a guest in one program. Soloists thus far engaged include Ezio Pinza, Richard Tucker, Jan Peerce, Jarmila Novotna, Charles Kullman, Gregor Piatigorsky, Claudio Arrau, Mischa Elman, Isaac Stern, Rudolf Firkusny and Ania Dorfman. Alicia Markova will appear in a dance program, and there will be concert versions of La Boheme and Madama Butterfly among the special attractions. There will be three Wednesday morning children's programs. The orchestra will consists of 91 players, all members of the Philadelphia Orchestra, and the management has slightly raised the salaries of the players for the series.

More than 20,000 free general admissions tickets will be distributed for each concert on a first come, first served arrangement, with about 2,000 other seats reserved for Friends of the Dell, whose contributions made the free series possible, and others, including the press. Free tickets will be distributed on the basis of mailed requests, coupons to appear in the local newspapers, and four tickets only allotted to a person.

Albany Legislator Proposes Teachers' License Bill in N. Y.

ALBANY, N Y.—A measure was introduced in the New York State Legislature on Feb. 17 by State Senator Carlo A. Lanzillotti, of Queens, Republican, to set up a State Board to examine music teachers and grant licenses. This board would consist of five members, appointed by the Board of Regents upon recommendation of the Commissioner of Education. Each member of the board would have to be a resident of New York State and have been engaged in teaching music for at least five years.

According to an announcement from the headquarters of Senator Lanzillotti, in the State Capitol, Albany, "the board of examiners would admit for examination any applicant who pays a fee of $10 and submits satisfactory evidence of good moral character and professional ability to give musical instruction. The record of qualification of music teachers would be open for public inspection."

Senator Lanzillotti pointed out that the board of examiners of music teachers would be permitted to waive examinations for applicants where "outstanding professors of music or renowned instructors" are involved and widespread evidence of their qualifications is readily available."

The board of examiners could revoke the license of a music teacher, he said, "where he has been convicted of a felony, been found guilty of fraud or deceit in securing his license to teach music, or has proven to be an habitual drunkard or drug addict."

Berkshire Festival Programs

Charles Munch, conductor of the Boston Symphony Orchestra, has announced the programs for the Berkshire Festival extending from July 11 to Aug. 16. In the first three weekends concerts will be given on Saturday evenings and Sunday afternoons, the initial week being devoted to the music of Bach, the second to Mozart, and the third to Haydn and contemporary composers (Strauss, Milhaud, Ravel, and Foss).

The concerts in the Music Shed will be given on Friday evenings (in place of the customary Thursdays), Saturday evenings and Sunday afternoons:

Series A (July 31, Aug. 1, 2) will include: Beethoven—Overture to Leonore No. 3, Mendelssohn—Violin Concerto (soloist, Zino Francescatti), Copland—Appalachian Spring; Ravel—Bolero; all-Tchaikovsky program, Pierre Monteux, guest conductor—Hamlet Overture, Suite Mozartiana, Romeo and Juliet Fantasy-Overture, Symphony No. 5; Schumann—Manfred Overture, Foss—Piano Concerto (the composer as soloist); Mendelssohn—"Italian" Symphony; Liszt—Mephisto Waltz.

Series B. (Aug. 7, 8, 9): Handel—Water Music; Barber—Adagio for Strings, Saint-Saëns—Cello Concerto (soloist, Gregor Piatigorsky); Strauss—Don Quixote; Berlioz—Dramatic Symphony, Romeo and Juliet; Koussevitzky Memorial Concert, Leonard Bernstein, guest conductor; Haydn—Symphony No. 102; Mahler—Symphony No. 2 ("Resurrection").

Series C. (Aug. 14, 15, 16): Cherubini—Anacreon Overture; Schubert—"Unfinished" Symphony; Ravel—Piano Concerto for the Left Hand (soloist, Seymour Lipkin); Wagner—Prelude and Love-Death, from Tristan, A Siegfried Idyl, Excerpts from Act III of Meistersinger; Hindemith—Concerto for Strings and Brass, Brahms Symphony No. 2; Chavez—Sinfonia India (Leonard Bernstein, guest conductor); Brahms—Requiem.

Munch will conduct each concert except those on Aug. 1, 9, and 15.

The Berkshire Music Center will be under his direction also, and will hold its eleventh term concurrent with the Festival season at Tanglewood.

Boston Pops Orchestra on Tour

The Boston Pops Orchestra, under Arthur Fiedler, opened a ten weeks' tour on Jan. 20 in Troy, N. Y., which will end in Syracuse, N. Y., March 28. The ensemble is making the tour under direction of Columbia Artists Mgt., Inc., and is fulfilling 65 engagements. Its itinerary extends as far south as Miami and as far west as Houston.

ON THE COVER

Frank La Forge, composer-pianist and voice teacher, is giving a series of broadcasts entitled "Among the Stars," in which he relates his musical experiences with Gadski, Sembrich, Schumann-Heink, Lily Pons and others. The book Mr. La Forge is writing will appear next season. Among the latest compositions which he has contributed are the songs, Let the Heavens Rejoice, and My Songs Shall Arise, published by G. Schirmer, Inc.

Mr. La Forge is the teacher of many noted singers of opera and concert. Walter Cassel, an artist-student of Mr. La Forge for eleven years, has won triumphs as Scarpia, Don Giovanni and in many other major roles as a leading baritone of the New York City Opera.

Rosa Canario Savoia, dramatic soprano, also of the New York City Opera Company, is appearing successfully in many concerts.

Ruth Greenwood, contralto, won the contest given by the National Federation of Music Clubs in New Jersey by a unanimous decision.

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Seventy-fourth Year
March 1, 1953

(The MUSICAL COURIER is now available in microfilm)

THE MUSICAL FORUM

Surveying the New York Season

By Francis D. Perkins

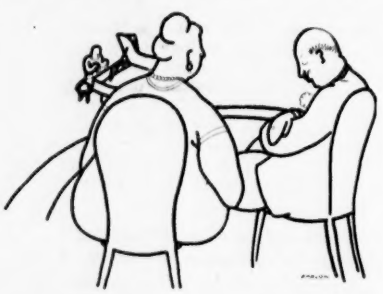
LIKE the sequence of the seasons in the calendar year, the New York musical year has its regular course, beginning in the fall with the first drops of the shower of recitals and the opening of the City Opera, followed by the launching of the Philharmonic series and those of our regularly visiting orchestras, and finally that solemn event known as the Opening of the Metropolitan. In April, the musical tide begins to ebb; and periods of relative silence bracket the summer musical activities at the Lewisohn Stadium and in Central and Prospect Parks.

So far as the musical year's regular routine is concerned, one season usually resembles another, except for the rise or fall of more than transitory institutions; otherwise, differences appear gradually and are apparent by comparing seasons a decade or more apart, rather than one season with the next. But, outside of standards of performance and the merits of individual artists and organizations, there are features which make a music season individually memorable, such as its supply of new music and its controversies. (And what is better for the box-office than one of these critical free-for-alls?)

BOTH in the matter of novelty and of controversy, this season has an edge over 1951-52 at the Metropolitan Opera House. Last season had new productions of Aida, Rigoletto and Cosi fan tutte, and the revival of Alceste which marked Kirsten Flagstad's departure from the American stage, but 1953-'53 has brought us the first modern opera to be produced at the Metropolitan in Rudolf Bing's regime, Igor Stravinsky's The Rake's Progress (Feb. 14). Its advance heralding was one of the most extensive and intensive in the Metropolitan's history; all the comment and varying opinions on the work itself after its local premiere are not yet in hand, but will in all probability be equally extensive. The new production of La Forza del Destino received an only average degree of comment, but the new La Boheme in Howard Dietz' English version, released a transcontinental flood of argument on presenting a standard opera such as this in translation. This was mainly a new parading of familiar arguments on either side rather than casting much new light on an old subject; one conclusion to be drawn from the discussion might be that the language question depends upon the particular company, artists, place and audience—that it is a local rather than a national question.

Meanwhile the Metropolitan, which has passed the hat around for contributions at various times since 1933, is circulating the largest hat thus far in its history, asking for $1,500,000. The previous season closed a new chapter in the long story of the still visionary new opera house, when Federal regulations defeated the project for a new theater at Columbus Circle.

THE New York City Opera's history was more eventful in 1951-'52 than it has been thus far in the present season, what with the first production of an American opera, David Tamkin's The Dybbuk, the first stage performance by a local company of Alban Berg's Wozzeck and the row over the dismissal of Laszlo Halasz as artistic director—which, although localized in relation to the argument over the English Boheme, was quite warm enough while it lasted. There was also the first stage performance here of Gian-Carlo Menotti's Amahl and the Night Visitors and the American premiere of Wolf-Ferrari's I Quattro Rusteghi, renamed The Four Ruffians. The 1952-'53 season, indeed, has brought us the first New York performance of Bartok's Bluebeard's Castle and the company's first performances of Ravel's L'Heure Espagnole. It has also presented an American opera, Menoiti's The Consul, previously heard on Broadway, and is to draw upon Broadway for another American work, Marc Blitzstein's Regina, this spring. This, if it is continued, may turn out to be a significant step in forming an American repertory for a company of this kind.



The expansion of opera on television has been a notable feature of both seasons; the National Broadcasting Company's production of Amahl, the first opera composed specifically for this medium, on Christmas Eve of 1951, can be regarded as a musical milestone. The NBC also televised Pagliacci, Pique Dame and Gianni Schicchi last season. This year the NBC has given us a considerable portion of Benjamin Britten's Billy Budd, plus Leonard Bernstein's Trouble in Tahiti and Bohuslav Martinu's The Marriage; the Metropolitan has staged television adaptations of Fledermaus and La Boheme in the Columbia Broadcasting System's "Omnibus" program.

Another trend which has been developed in both seasons is that of opera in concert form as a medium for giving us a chance for acquaintance with works that are not likely to be heard on our regular opera stages. This field has been cultivated particularly by the Little Orchestra Society, both in its regular series and in special performances at Carnegie Hall. It has also been tilled by the Philharmonic, which offered Darius Milhaud's Christophe Colomb last November and Busoni's Arlecchino and Busoni's Erwartung last season ,and by the New Friends of Music. Such performances are valuable not only in themselves, but can also give occasional fruitful suggestions to opera companies.

IT is still too early to compare the two seasons' quotas of orchestral novelties, although it seems unlikely that the Philharmonic-Symphony will equal last season's figure of sixteen works not previously heard here in concert, even with the prospect of several more in the early spring. The current score, with the season about two-thirds over, is seven. This, however, is the result of the fatigue and illness which forced Dimitri Mitropoulos to withdraw from the middle weeks of his engagements; the guests, both those engaged in advance and as substitutes, have given us mainly conservative lists. But Christophe Colomb may be considered as one of the most extensive works ever performed for us by the Philharmonic, and its performance a distinctly noble experiment. The Philadelphia Orchestra may equal or better last season's number of novelties; the Boston Symphony is already ahead. The National Orchestral Association gave three novelties last season and has given one thus far in 1952-'53. Columbia University broadcast two major American works under Leopold Stokowski last April. The present orchestral season is notable for its number of visiting organizations, besides those who come here for subscription series: the Danish State Radio Orchestra in October and the orchestras of Cleveland, Pittsburgh and Chicago in February and March. As someone remarked, visiting orchestras never come singly.

The Little Orchestra Society has contributed liberally in both seasons to the supply of unfamiliar music for chamber orchestra; the present season has also been distinguished in this field by the three programs of contemporary American music given under Mr. Stokowski's direction and the sponsorship of the American Composers Alliance and Broadcast Music, Inc. The New Friends of Music, offering chamber music in the term's most extensive sense, added to the 1952-'53 supply of contemporary music with programs devoted to Milhaud, Hindemith and Stravinsky; it is to be hoped that the financial difficulties which have beset the close of their series will be overcome.

IN choral music, this season's supply of new major works thus far (late February) is under half of its predecessor's. One of the major choral features of 1951-'52 was the launching of Robert Shaw's Choral Masterworks series of seven projected and six actual concerts. Fortunately, its inauspicious economic outcome did not deter Mr. Shaw from trying it again, while on a smaller scale. The four 1952-'53 programs of Margaret Hillis' Concert Choir also represent a move towards establishing what we have not had before, or at least for many years, an extensive subscription series of choral works, new and old, corresponding to a subscription series of one of the major orchestras.

On the whole, in the matter of new music, the interest of the two seasons may well prove to be substantially equal when the musical tale of 1952-'53 has been fully told.

But perhaps a new sensation will be forthcoming before the spring ends. Who knows?

Francis D. Perkins is Associate Music Critic of the New York Herald Tribune.

Vittorio Giannini's Opera Is World Premiered in Cincinnati

By Louis John Johnen

CINCINNATI.—Vittorio Giannini enjoyed a remarkable success at the world premiere of his opera, The Taming of the Shrew, in Cincinnati's historic Music Hall under the baton of Thor Johnson. Not so surprising, perhaps, when one considers the composer's ability as a creative writer and the technical quality of the Cincinnati Symphony Orchestra, which provided the instrumental fabric, but amazing when one looks back scarcely five years to the feebly ambitious beginnings of the Cincinnati Music Drama Guild. Directed by Hubert Kockritz in tireless devotion to the ideal of opera in English, and with no monetary gain in sight, the Guild has in so short a time achieved national prominence. The performance, in almost every respect, reached standards of which any professional group might have been proud.

The Taming of the Shrew is not modern in the accepted term of cacophony and dissonance. In fact, it is unashamedly romantic in its broadly lyrical aspects. As Giannini has stated, his final goal was to rise above the technicalities of triads or thirteenth-chords, modal or twelve-tone treatment, polyphony or homophony. He has created music whose continuous moments of beauty produced an unmistakable influence on his listeners.

In adapting the Shakespearean play, with additional text from the Sonnets and Romeo and Juliet, to operatic purposes, the composer and his librettist, Dorothea Fee, enlarged the episode of Bianca and Lucentio as songful contrast to the main, tempestuous Katherina-Petruchio idea. In so doing, they strayed somewhat from the single dramatic emphasis demanded by opera. The plot is involved enough in the spoken setting. Although sung in English, it could still stand a little more streamlining, especially since the singers were not always faultless in their projection of the words. Nevertheless, interest in the story and music never lagged for a moment after the rather slow dialogue exposition at the beginning. Direction and performance happily regarded the play as high comedy rather than farce, with admirable results all around.

Performance Is Convincing

There are a variety of styles in the score of The Taming of the Shrew. Some hark back to the 17th century as in the excellently conceived lute lesson of the second act. Others recalled overtones of Wagner and Debussy, as well as undertones of Puccini. None of this is meant as disparagement, for a composer must have a foundation of tradition on which to build his own particular house. And the procedure was not objectionable, since in each case the style was suitable for the intention.

If Giannini is no innovator, he understands the necessity of a melodious vocal line as thoroughly as the texture of masterly orchestration, so that one never lost sight of the other. There are few love duets in operatic literature as ecstatic and touching as the Bianca-Lucentio scene of Act II. If also, at times, the costuming seemed dull against the garishly lighted sets or the full mass of the Cincinnati Symphony a little heavy for the voices, these are but minor details that point up the unusual excellence of the production.

SCENE FROM VITTORIO GIANNINI'S THE TAMING OF THE SHREW, as presented by the Cincinnati Music-Drama Guild and the Cincinnati Symphony under Thor Johnson. L. to r., Dorothy Short as Kate, Robert Kircher as Petruchio, and Ted Forte as the Tailor in Act III.

Prominent in the cast were Dorothy Short as Katherina, Patricia Forquer, a sensuously lyrical Bianca, Hal Dieffenwierth as Lucentio, and Robert Kircher as Petruchio. Paul Ross, Eugene Hines, Edgar Keenon and Earl Rice headed the supporting singers with praiseworthy effect.

Cincinnati is grateful to Vittorio Giannini for the privilege of presenting a new and welcome addition to operatic literature. The musical world should also be grateful for this new evidence of American artistic understanding and enterprise.

Symphonic Events

On the symphonic front, since this column's last report, Cincinnati enjoyed what might be called a family party for the twelfth pair of concerts, February 6-7, when the orchestra's concertmaster, Sigmund Effron, played Bloch's Baal Shem with rhapsodic effect. The Brandenburg Concerto No. 5 by Bach was given a lucid reading by Mr. Effron and Alfred Fenboque, flutist, with exceptional piano assistance from the concertmaster's wife, Babette Effron. The following week Claudio Arrau gave an interpretation of the Tchaikovsky B flat minor Piano Concerto, surprisingly more notable for heaviness than brilliance. This superb pianist apparently is not always completely at home where mere virtuosic display is needed.

At the same concert, Thor Johnson skillfully directed the Cincinnati Symphony in the first local performance of William Schuman's Symphony No. 3. It is an eruditely constructed work which caused heated discussion among the modernist pros and the conservative cons as to its undoubted merits—a discussion more notable for its acrimony than logic.

And for the Feb. 13-14 pair, Jascha Heifetz poured out in liquid gold the Beethoven Violin Concerto before an overflow audience that drank avidly from the fount of beauty and cool perfection. Thor Johnson's sincere orchestral collaboration was no small part of the program's success, which included the gaily rhythmic Suite Provençale by Milhaud and an exquisite rendering of the Boecklin Suite of Reger.

Vladimir Horowitz closed the Artist Series with a technically impeccable piano recital, whose thunderous fortes and wihspering pianissimos were completely attuned in the spiritual qualities of the music. The almost capacity house (Taft Auditorium) clamored for more numbers. Among the offerings were the Brahms E flat Rhapsody, op. 119, the posthumous Schubert B flat Sonata, a group of Scriabin and the latest of the Horowitz arrangements, a fantastic rebirth of the Hungarian Rhapsody No. 2 by Liszt.

For unruffled composure and serene absorption in the task at hand, no recital in recent memory can compare with that given on Lincoln's Birthday for the Cincinnati Matinee Musicale Club by Guiomar Novaes. The Brazilian pianist's playing was a revelation of poetic emotion and caressing sound in a Bach-Chopin-Brahms-Villa Lobos program that this city has not experienced in many years.

To bring this account up to date, there was a memorable appearance of the Amadeus Quartet on Feb. 4 for the Cincinnati Chamber Music Society, notable especially for their playing of the Bartok Fourth String Quartet, and refined lieder singing by Ruth Thorsen, soloist on Feb. 12 with the rejuvenated Orpheus Club, under the imaginative direction of Willis Beckett. The Jubilee Singers also brought luster to the third Cincinnati Symphony "Pop" concert on Feb. 17, with their performances of Negro Spirituals. Among the most enthusiastically received was the American premiere of Spiritual Moods by Hall Johnson.

Ann Arbor Festival Announced

ANN ARBOR, MICH.—The 60th annual May Festival will be held in Hill Auditorium, April 30 through May 3 next. The Philadelphia Orchestra will again appear, with Eugene Ormandy conducting three concerts, Thor Johnson two, and Alexander Hilsberg, one. The University Choral Union and the Youth Chorus will be heard as usual. Soloists include Dame Myra Hess at the opening event. In Bach's Mass in B minor on May 1 under Mr. Johnson the soloists are Dorothy Warenskjold, Janice Moundry, Harold Haugh and Kenneth Smith. On May 2, Zino Francescatti will appear in the afternoon, also the Youth Chorus under Marguerite Hood in works by Britten. Cesare Siepi will be heard in operatic arias that evening. On Sunday afternoon Mr. Johnson leads the Choral Union in Brahms' Song of Triumph and Normand Lockwood's Prairie, the latter especially commissioned by him for the concert and setting a poem by Carl Sandburg. Rudolf Firkusny will also appear at this matinee in his local debut. On the last concert on Sunday night Zinka Milanov will sing with the orchestra under Mr. Ormandy.

Stravinsky's The Rake's Progress in U. S. Premiere

By Dr. Henry W. Levinger

THE eagerly awaited American premiere of Igor Stravinsky's opera The Rake's Progress took place at the Metropolitan on the afternoon of Feb. 14, as a benefit for the production fund of the Opera Guild. The performance was broadcast over the facilities of the ABC network throughout the States and Canada, assuring a listening audience of many millions. The management had given the work not only much time for preparation, but had not spared any expense and labor to assure it the best possible presentation, scenically, musically and by a most excellent cast.

The combined efforts of Fritz Reiner, the admirable conductor, George Balanchine, world-famous choreographer (for this occasion turned into a stage director), and Horace Armistead, who designed *décor* and costumes, resulted in an artistic collaboration of rare distinction.

A cast of stellar voices, headed by Hilde Gueden as Anne, Eugene Conley as the rakish Tom Rakewell; Mack Harrell as Nick Shadow; Blanche Thebom as the bearded lady, Baba the Turk; Martha Lipton as Mother Goose; Norman Scott as Father Trulove; Paul Franke as Sellem, the auctioneer; and Lawrence Davidson in the small part of the Keeper of the Madhouse, aided by a chorus superbly trained by Kurt Adler, chorus master, gave their all to assure the work an impeccable interpretation.

Estimate of the Work

The opera is the work of a master, if not a masterwork. Stravinsky with his usual command of technical musical devices has written a score which throughout shows his compositorial dexterity. Familiar with many musical styles, he has made this opera a mirror of his manifold knowledge, and, even with quotations from works of other composers and from his own, has hinted at the stylistic affinity he was striving for. The work is the labor of a musical encyclopedist, impressive by the wealth of its musico-historic implications, which all come to the fore united by the musical trademark of Stravinsky's personal style.

It is not a masterpiece, for it lacks the basic characteristic of such creation, the warm heartbeat of a freely melodic invention, the coherence which comes from an inner force which uncontrollably determines the structure of a work. Though Stravinsky aims at utmost simplicity and economy, these two facets are directed by a keen intellect and experimental eagerness, and not by an unconsciously conceived *naïveté* and straightforwardness. But, in its complicated simplicity and ambitious economy, the work is a typical example not only of the composer's own late creative period, but also a mirror of general tendencies in today's art.

Libretto Is Moralistic

There is another element which gives the work a special status. For the first time, perhaps, since the collaboration of Richard Strauss and Hugo von Hofmannthal, a world-renowned poet, W. H. Auden, together with Chester Kallman, joined forces with one of the foremost composers of the day to enrich the musico-dramatic theatre.

As is well known, the libretto was inspired by the famous series of drawings by Hogarth, The Rake's Progress, which in their time were a criticism by the artist of the *mores* and social habits of his period. It has been given a more general meaning by the librettists in projecting, against this English period-background, the eternal legend of Faust, his struggle with the devil, and his eventual salvation by a loving woman.

Tom Rakewell, a superficial young man is tempted and seduced by the Devil (Nick Shadow) and goes through all the earthly pleasures of life, enjoying women (including a short-lived marriage to the bearded lady, Baba, the Turk), money and luxury, only to lose everything in the end, and almost his soul to eternal damnation. The love of his fiancée, Anne, not only saves his soul, but when he is deprived by the Infernal Powers of his senses, even casts a glory round his last hours spent in a lunatic asylum. Finally, all the other characters appear in front of the curtain to proclaim to the audience the moral of the play: "For idle hands and hearts and minds, the Devil finds a work to do. A work, dear Sir, dear Madam, for you and you." In this statement, the opera also is very much a child of our troubled times. There is a great difference between it and the apotheosis of the opera of another great composer, Verdi, who closes his Falstaff with *"Tutto nel mondo è burla."*

THE RAKE'S PROGRESS, Act I, Scene 2, in the Metropolitan Opera production, with settings and costumes by Horace Armistead, staged by George Balanchine, and with musical direction by Fritz Reiner. Eugene Conley as Tom Rakewell is at centre; at right, Martha Lipton as Mother Goose, and Mack Harrell as Nick Shadow.

Score is Eclectic

Musically, the opera starts with a short Prelude, rather like an extended fanfare, followed by a romantic love duet between Rakewell and Anne, in which later Trulove, Anne's father, joins. This first scene, which climaxes in the appearance of Nick Shadow, promising Tom riches because of the inheritance of a fortune from an unknown uncle, seems to drag out too long.

The second scene in the drawing room of Mother Goose, the owner of a house of ill-repute, provides one of the musical highlights of the score. Tom's remorseful aria, set to the accompaniment of low strings, and its vivid choral passages are outstanding pages. Throughout the work the principle of set pieces is strictly adhered to, reviving in neo-classical vernacular the artistic form of the opera of Mozart, with its arias, recitatives and ensembles. Anne closes the first act in a scene in her garden, with a long aria, which in its first part is highly atmospheric, but at the end in a Verdian *cabaletta* principally serves to show off the singer's virtuosity. Miss Gueden did herself proud and rightly received a long ovation.

The second act shows Rakewell in his elegant new home in London. But he is bored by his affluence. When Shadow advises him to marry the bearded lady, he gladly grasps this opportunity for new diversion. The aria which opens the act is Handelian in structure. A short aria of Anne, who is searching for Tom, opens the second scene in the street, in which the newly-wed Baba is brought to Rakewell's house in a sedan chair. The trio which develops between her, Anne and Tom is a highly romantic musical piece and one of considerable tonal beauty. A vocal cadenza of tenor and soprano (Tom and Anne) adds a special lustre to it. As do all the numbers, this also closes with a strict key-determination.

In the next scene Baba has a highly dramatic aria, comparable to the "vengeance" air of the Queen of the Night. In this piece (like all the utterances of Baba written with tongue in cheek), with its burlesque cadenza, the comedy element of the opera is clearly recognizable. Her meaningless tirade is cut off by Tom's clapping of a large wig over her head, and for the remainder of the scene she is motionless and mute. At the end of this episode, Shadow introduces the "invention"—a machine to turn stones or cutlery into bread, which promises financial rewards but instead spells ruin to Tom.

A short prelude of real emotional content and great tonal beauty in its dark orchestral coloring leads the third act. It is astonishing to notice the wealth

at Metropolitan

of shadings coming from the 45-piece Mozartian orchestra.

An excellent choral scene opens the third act. An auction is taking place in which Tom's property is secured by the highest bidder. A chanson of the auctioneer—quite French in its conception —is combined with the ensemble, and with utterances of Baba, Anne and the backstage voices of Tom and Shadow.

Graveyard Scene Effective

The graveyard scene, in which Tom wins his soul from the Devil in a card game, contains the dramatic climax of the opera. It is set in recitativo form and accompanied only on the piano. (The device recalls the passage in Giordano's Fedora, where the most dramatic moment is an aria of the heroine, similarly accompanied.) The Devil reminds Tom that the year and a day of their compact is up and that he is there to claim an unnamed reward. Tom is to guess three cards which he takes from the pack, and if he fails must die. Tom guesses "the Queen of Hearts," typifying Anne's love for him. He is spared, but given the curse—or possibly, in this case, boon—of insanity.

When Tom loses his mind, he has a short scene sitting on a green mound which covers the formerly open grave, which was to have been his, "singing to himself in a childlike voice." These few bars, accompanied by two flutes, are of a moving beauty.

The final scene at Bedlam, the lunatic asylum, brings a very expressive duet of Tom and Anne, and Anne's heart-rending Lullaby, of great communicative power, as she cradles his head on her breast while he imagines that she is Venus.

Performance is Expert

The performance was exquisite. The months of preparation preceding it showed their beneficial results. Miss Gueden was a lovely Anne and her beautiful vocal delivery, especially in the beguiling head-tones, deserves highest praise. Also histrionically and in appearance she was most persuasive. She mastered the fiendishly difficult tessitura of the vocal line with the greatest ease.

Blanche Thebom as Baba brought a great sense of comedy to the delineation of her part. What could have been a quite hazardous assignment became—in her pseudo-grandiose interpretation—a highly amusing comedy-element in the otherwise stark atmosphere of the action. Martha Lipton as Mother Goose also was excellent.

Eugene Conley sang the title role with musicality and vocal splendor. In the last scenes he was very moving by the human impact he gave to his interpretation. Mack Harrell as Nick Shadow provided an impeccable musical and vocal effort. That he was more a Devil than a Mephisto, more an evil spirit than demon, is inherent in the part, and it is to his credit that at no time did he indulge in cheap exaggeration. His was a real triumph. Norman Scott as Father Trulove had dignity and serenity. Paul Franke made of the auctioneer a fine character study. Lawrence Davidson was bluff and merciless in his brief appearance as the Keeper of the Asylum.

The orchestra under Fritz Reiner was masterly, playing with superb clarity, and never "covering" the singers. Much credit must also go to the remarkable singing of the chorus. Horace Armistead's settings were highly atmospheric and colorful, as were the costumes.

The *mise-en-scène* of Balanchine apparently aimed at mostly static effects. A greater individualization of the characters would have been desirable. To have, for example, Tom answer Shadow's examination in the Mother Goose scene like an embarrassed pupil, instead of like a man of the world, seemed to this reviewer a wrong conception of the action. But these minor shortcomings did not count greatly when compared with the over-all excellence of the performance.

Long applause repeatedly called on stage, besides the singers, Messrs. Reiner, Balanchine, Armistead, the librettists Auden and Kallman, and Stravinsky, who had followed the performance from a box in the first tier.

LEADING CHARACTERS IN STRAVINSKY OPERA: Upper row, l. to r., Hilde Gueden as Anne Trulove; Eugene Conley as Tom Rakewell; Blanche Thebom as Baba the Turk; and Norman Scott as Father Trulove. Lower row, l. to r., Mack Harrell as Nick Shadow; Martha Lipton as Mother Goose; Paul Franke as the Auctioneer; and Lawrence Davidson as the Keeper of the Madhouse.

Other Cast Changes

On Feb. 5, a fine performance of Aida was enhanced by the first seasonal appearance of Nell Rankin as Amneris. Handsome in voice and appearance, the young mezzo dominated the scenes in which she appeared, singing with lustrous tone and enacting the role with dramatic intensity. Also noteworthy were the lovely, limpid singing of Delia Rigal as Aida, especially in the Nile aria of Act III, and the splendid voice of Leonard Warren as Amonasro. The remainder of the cast included Mario Del Monaco, Lubomir Vichegonov, Nicola Moscona, and Paul Franke, with Laura Castellano as the voice of the Priestess. Fausto Cleva conducted.

In Carmen on Feb. 6, with Fedora Barbieri in the title role, Ramon Vinay sang his first Don Jose this season. His intelligent conception of the part and a vocal delivery which had much richness, though the top notes seemed slightly veiled, brought the artist a most cordial welcome from his numerous admirers. A special ovation was given to Lucine Amara as Micaela after her remarkable rendition of the third act aria. Frank Guarrera was the Escamillo. Kurt Adler conducted the rhythmically and dynamically very well proportioned performance with dramatic verve and excellent sense of balance between stage and pit. H. W. L.

Jussi Bjoerling as the Duke

With Alberto Erde as conductor, Leonard Warren as the jester, Jussi Bjoerling as the Duke and Hilde Gueden as Gilda were the protagonists of Rigoletto on Feb. 7. It was Mr. Bjoerling's first and only appearance in the part and he was received with endless applause and given long ovations after his arias. Warren counts his part among his unsurpassable achievements. By the sheer beauty of his voice, the deep human impact of his impersonation he fascinates his audience. Mme. Gueden as Gilda proved again a most important addition to the Metropolitan roster. Enchanting in appearance, deeply convincing as an actress, and blessed with a beautiful voice, which she handles with consummate technical knowledge and great musicality, she was singled out for a rousing ovation after Caro Nome. A sold-out house showed its appreciation in acclaim for the participants.

With Elena Nikolaidi appearing for the first time this season as Amneris, the performance of Aida on Feb. 9 took on a festive air. Mme. Nikolaidi, who has one of the finest and richest voices before the public now, instilled her performance of the role with her excellent musicality and beautiful vocal production, but also added by her acting to the impressiveness of the evening. After the Judgment scene she was rightly singled out for an ovation. H. W. L.

In the double bill on Feb. 12, the performance under the baton of Alberto Erede presented Zinka Milanov as Santuzza, Margaret Roggero as Lola, Kurt Baum as Turiddu, Frank Valentino as Alfio and Thelma Votipka as Lucia in Cavalleria Rusticana and the local first appearance as Tonio of Paolo Silveri in Pagliacci, with Ramon Vinay singing his first Canio at the "Met" this season. After a fine start in the Prologue, Mr. Silveri had to give up after the first act, overcome by an indisposition. Mr. Guarrera was summoned from his home

(Continued on page 9)

Clevelanders Join Orchestras Heard in Manhattan Concert Span

CARNEGIE HALL

New York Philharmonic-Symphony, Efrem Kurtz, conducting, Feb. 5, E.—Dame Myra Hess was soloist in an importation from Britain, Howard Ferguson's Concerto for Piano and String Orchestra. The composer knows the technical aspects of his trade, and he can orchestrate efficiently, if not very originally. The score is a pleasant-sounding concoction, studded with passage work of facadic brilliance, but of little depth. It only came to life due to the excellent rendition Dame Myra gave it and because of its unpretentious folksong-like themes. But it gave us a welcome opportunity to hear again the Great Lady of the piano. She was feted to the hilt by her admiring listeners, sharing the applause with the conductor and the composer.

Efrem Kurtz, the guest conductor of this week, provided a sensitive accompaniment to the celebrated soloist. He opened the concert with Vivaldi's Concerto Grosso, No. 11, in D minor, op. 3, for strings in a faithful interpretation which gave over any search for effects in favor of a clean-cut, straightforward reading. In the Berlioz Fantastic Symphony, Mr. Kurtz approached the work from its lyrical aspects, but nevertheless achieved notable dramatic climaxes in the closing section. He and the orchestra received cordial acclaim. H. W. L.

Feb. 8, A.—Only the Vivaldi Concerto Grosso in D minor was repeated from the previous Thursday evening's program. Myra Hess was the soloist in the Beethoven "Emperor" Concerto and gave it an admirable, generally lucid performance, despite an occasional questionable rubato or the slighting of a few inner rhythms. In the main, she planned her reading along spacious lines and brought to it so much grandeur and understanding that she achieved the essential spirit of stateliness, joyousness and sublimity, particularly in the Adagio movement. Mr. Kurtz' skillful directing resulted in fine coördination and balance between the pianist and the orchestra. Also heard was a lively account of the Bacchus et Ariane Suite No. 2, op. 43, by Roussel, a descriptive and theatrical composition, taken from a score for ballet and including lyrical and neo-classic elements. The Semiramide Overture by Rossini was the concluding work. E. B.

New York Philharmonic-Symphony, Bruno Walter conducting, Feb. 12, E.—Walter led a program characteristic of his own personal musical likings. It included Mozart's "Prague" Symphony No. 38, in D major (K. 504), his Symphonie Concertante for violin and viola with orchestra, and the ever-youthful but unfortunately all-too-seldom heard Symphony No. 4 by Dvorak. The "Prague" Symphony and the Symphonie Concertante (in which John Corigliano and William Lincer played the solo violin and viola parts, respectively) came off with the utmost grace, with deep emotional feeling and beautiful lightness. The two soloists were a perfect team and in every detail complemented each other to perfection in shadings and tonal coloration.

Played with mellow beauty, and great tonal warmth, Dvorak's Symphony, in its abundance of melodic wealth and full-blooded dramatic temperament, ended the concert brilliantly. The delighted audience feted Walter and the orchestra. H. W. L.

Feb. 19, E.—Mahler's Das Lied von der Erde was performed under Walter's baton, with Elena Nikolaidi and Set Svanholm as the soloists. In its subdued shadings, its nervous intensity, and care for all the subtle and refined beauties of the score, his interpretation is one of the highlights of conductorial mastery, and this performance confirmed the fact. Orchestra and soloists followed his inspiring guidance with greatest devotion; and the audience also listened with bated breath, obviously under the spell of this unique experience.

Preceding the Mahler was Haydn's Symphony No. 102 in B flat major, which Walter conducted with the greatest finesse, tonal beauty and profound feeling for its manifold beauties.

On Feb. 22, Vaughan Williams' Tallis Variations were the opening number of the program, also interpreted with rare insight and greatest understanding for this emotionally strong lyric masterpiece. H. W. L.

Cleveland Orchestra, George Szell conducting, Feb. 10, E.—Under Szell's know-

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Mr. Szell opened the evening with Berlioz' Overture to Benvenuto Cellini in a reading which divulged the dramatic content of the work convincingly, but also made clear its structural design. The main orchestra offering was Schubert's Symphony in C major, No. 7, for which Mr. Szell chose an interpretative approach rooted more in the work's classical structural design than in its innate romantic feeling. There were, especially in the Andante, passages which did not fully expose the composition's emotional and melodious nature. The Finale, on the other hand, had pulsating dramatic force and temperament.

With Clifford Curzon as soloist, Beethoven's "Emperor" Concerto closed the program. We do not remember a more unified performance of the work, in which soloist and accompaniment seemed to be one entity. Mr. Curzon's masterly discourse of the concerto was enhanced by this happy harmony between him and the conductor. There was an ovation in which the orchestra rightly shared as an equal partner. H. W. L.

Boston Symphony Orchestra, Guido Cantelli conducting, Feb. 11, E.—Cantelli, well known hereabouts through his appearances with the NBC Symphony and the Philharmonic, led a program revealing many facets of his conductorial gifts. He opened it with a rather magistral reading of Haydn's Symphony in D major, No. 93. Though his rendition was transparent and light, one missed the gracious spirit of the composition, which seemed rather dry.

In a work which he had conducted here before, Stravinsky's Jeu de Cartes, Mr. Cantelli again showed his eminent musicianship, which enables him to analyze a score and present its anatomy with the greatest cleanliness and descriptive lucidity. But again, though all the notes were there, the music did not always come alive. Rossini's Overture to Semiramide closed the first part, conducted with great restraint, as if the conductor wanted to deprive it of its innate showpiece qualification and ennoble it. He succeeded in this, but took away some of its immediacy of effect.

After the intermission, he played Tchaikovsky's Symphony No. 5 as a finale. It was evident that his interpretation was the result of careful study and intellectual comprehension. Perhaps there was too much of this, for though the work was presented with every detail clearly set in place in a preconceived plan, neither the passion of Tchaikovsky nor his warm heartbeat were strongly felt. A highly romantic piece of music was given an almost exaggeratedly sober rendition. The audience apparently liked this interpretation for it recalled the conductor again and again. H. W. L.

Feb. 14, A.—With the Stravinsky and Tchaikovsky works repeated from Wednesday, Four Pieces for Organ by Frescobaldi, as orchestrated by Ghedini, represented the most important change in the program. In these there was a discreet suggestion of the various sonorities of the organ. Mr. Cantelli fashioned the musical lines into lucid and graceful designs that illuminated the composer's gentle and devotional moods as well as the moments of vigor and brilliance. Rossini's Overture to La Gazza Ladra was also performed. E. B.

Choral Masterwork Series, Feb. 15, E.—The Collegiate Chorale, the Choir of the School of Sacred Music (Union Theological Seminary) and the RCA Victor Symphony Orchestra joined forces under the baton of Robert Shaw in a program which consisted of Hindemith's When Lilacs Last in the Dooryard Bloomed and Leo Janacek's Festival Mass.

The former work, commissioned and premiered in 1946 by the Collegiate Chorale under Mr. Shaw, employs two soloists. This time Benjamin de Loache, baritone, and Carol Jones, mezzo-soprano, took over the assignments. The work on second hearing does not convince more than it did when first performed. It is a rather dry, loquacious composition of an hour's duration; only in the Death Carol does the chorus soar to expressive heights. The performance also suffered from an apparent indisposition of the baritone, to whom a great part of the score is assigned.

It was highly interesting to make acquaintance with Janacek's unorthodox Festival Mass. The work is overpowering. In a basically primitive musical vernacular, treated with a very individual technic, the music seems like a rough block of marble which is hewn by the sculptor without great care for detail. The composition is like a Rodin bust in its almost barbaric and direct approach. Yvonne Cianella, soprano; Florence Kopleff, contralto; Leslie Chabay, tenor, and Calvin Marsh shared the honors as the solo quartet, Hugh Porter was at the organ. The combined

(*Continued on page* 19)

METROPOLITAN OPERA

(*Continued from page* 7)

and, arriving within a quarter of an hour, continued the performance for him, with the intermission after Act 1 of Pagliacci prolonged for about ten minutes. Delia Rigal was Nedda; Thomas Hayward, Beppe, and Renato Capechi, Silvio. H. W. L.

The season's final performance of Meistersinger on Feb. 17 brought two new portrayals—Paul Franke as David, graduating from small roles into his first more important one, and John Brownlee, as Kothner. Set Svanholm sang Walther for the first time in 1952-53, and Hans Hotter, Veit Pogner. Of all these, Mr. Franke fitted most happily into his assignment, singing well and acting with capability and assurance, and lending a convincing, youthful verve to the part. More familiar characterizations were those of Eleanor Steber (Eva), Herta Glaz (Magdalena), and Gerhard Pechner (Beckmesser). Fritz Reiner conducted. M. L. S.

Puccini's Tosca was again heard, this time with Paolo Silveri as Scarpia. Dramatically, his portrayal was both sinister and skillful, while his baritone voice was at all times under command and capable of projecting the moods, subtle and brutal, of the Roman police chief. Kurt Baum offered a well received delineation of Cavaradossi.

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Tonight We Sing Brings Manager's Saga to Screen

TONIGHT We Sing, a film based on the autobiography of the same name by Sol Hurok and Ruth Goode, recounting Mr. Hurok's adventures as an impresario, had its New York premiere at the Radio Music Hall on Feb. 12. The picture is a lavish Technicolor production by Twentieth Century-Fox, studded with music and dance contributions by noted artists. The film now and again achieves true glamour, especially when Ezio Pinza—who portrays Feodor Chaliapin, wearing a blond wig—does some genial and dominating acting as well as singing. There are other sequences involving Isaac Stern, Roberta Peters, Tamara Toumanova (who plays and dances the role of Pavlowa with rare charm), also the voice of Jan Peerce, who is not seen but heard to great advantage in Leoncavallo's Mattinata and excerpts from Butterfly and Faust. The picture is produced by George Jessel, with Mr. Hurok's aid, and tastefully directed by Mitchell Leisen.

The screen play which Harry Kurnitz and George Oppenheimer have fashioned out of the biographical work, with some additions, followed the conventional story of a youth who rises to success after many obstacles. The film opens with a few scenes in Mr. Hurok's native Russia, where we see him as a boy of ten (impersonated by John Meek) dutifully taking violin and piano lessons, but being finally told by a patriarchal teacher that he lacks talent for performances. Next we behold him as a young man (genially played through the rest of the film by David Wayne) working in a store but spending much of his time directing the sales force in Russian folksongs, whereupon he is discharged. He later meets his fiancée, Emma—played with quiet charm and emotional appeal by Anne Bancroft—and takes her to the Opera to see Boris Godunoff (a portion is performed by Chaliapin-Pinza). From his seat in the gallery he begins to dream about being an impresario. Leaving his girl to go home alone, he manages to penetrate through the stage door to the basso's dressing room. When Hurok says he should tour the United States, Chaliapin toys with the idea. But he sends him away with a vague promise that some day he will do so, although the notices on his first visit to America were bad (an actual fact).

Hurok sets out for the New World, but can find only a job as a street car conductor on 125th Street, Manhattan. (This detail may be true, but if so it is a surprise.) He boards with a family named Goldner, one of whom, Benjamin, played amusingly by Oscar Karlweis, later becomes his partner in musical enterprises. While waiting for Chaliapin's coming, Hurok organizes musicales in Bronx settlement houses. His fiancée cables that she is arriving in the United States, and their wedding is celebrated. On the nuptial evening the couple are given tickets to the Hippodrome, where Mr. Hurok sees Anna Pavlowa and is entranced. He goes backstage and tries to "sell" her a management deal, but she demurs. Emma is offended by his absence, but they make up.

SCENES FROM TONIGHT WE SING: L., Tamara Toumanova as Pavlowa; r., above, Isaac Stern as Ysaye; and below Ezio Pinza in Boris Godounoff.

Chaliapin Wins a Bet

The picture picks up momentum when a wire arrives from Chaliapin, saying "Meet me in Paris at the ..... Hotel." Mr. Hurok borrows money to make the trip, but on arrival discovers that the basso had merely placed a wager that his impractical friend would answer such a wire in person. At the singer's suite a young American tenor is introduced—Gregory Lawrence (played by Byron Palmer, while his singing voice is superbly contributed by Peerce). Chaliapin airily turns this singing protégé over to Mr. Hurok to manage, and they are presently seen on an ocean liner, returning to the U.S. The young singer works his way across as a steward.

A contretemps involving a dress suit belonging to Eugene Ysaye, who is on shipboard (played by Isaac Stern, with considerable acting dignity as well as musical skill) leads to a meeting with Hurok and an invitation to the embryo manager to take supper in his cabin. During it the enterprising youth convinces him that a concert given at popular prices at the Hippodrome would appeal to a wide audience; thus the impresario's career is launched. There are montages of programs showing the names of Tetrazzini, Schumann-Heink and others, all with the preface, "S. Hurok presents. . . ." His fortunes improve greatly, and he and Emma are revealed living in true Hollywoodian glamour.

There is a brief interlude for the First World War, in which Gregory Lawrence enlists. Hurok has discovered a promising young soprano, Elsa Valdine (portrayed by Roberta Peters with much charm and musical aplomb). He introduces her at a musicale in his home, where there is also a large orchestra to entertain his richly dressed guests. After Miss Peters has sung an aria from Traviata, Gregory arrives from the wars, and in a somewhat cinematic development enters to sing Pinkerton's music with the soprano in the finale to Act I of Madama Butterfly. (Incidentally, these musical scenes are excellently done.) This ends with a tender kiss, and one is given to believe that two lovers have found each other, but they vanish from the film at this point, except for brief onstage glimpses.

Bankruptcy and Final Triumph

The word is brought in that Chaliapin has arrived unexpectedly and is being detained on Ellis Island. Hurok speeds there, and finds the basso reviling the immigration authorities, attended by his valet Nicolai (drolly played by Mikhail Rasumny). The canny manager secures his singer's signature on a ten-year contract by promising him a suite at the Waldorf with his private barber and a dinner with caviar and champagne. (This is not done without considerable *pro* and *con*, however.) The basso is featured as Mephistopheles in a production of Faust which Mr. Hurok is represented as staging at the Hippodrome (using also Miss Peters and Gregory-Peerce as principals. Here Mr. Pinza sings superbly the Serenade and its introductory scena).

The company goes on tour, and in Philadelphia runs into financial trouble. The star is lured away by a rival impresario, one Gritti (played by Walter Wolf King in a bearded makeup with much chic, rather resembling—though not so stated—Gatti-Casazza), when Hurok refuses to sell his interests. All seems lost, especially since Emma has left her husband because on a tour to San Francisco he had neglected to show up for supper on his wedding anniversary, while visiting the theatre where Pavlowa (now under his management) is dancing. But all ends happily when Chaliapin, irked because the rival impresario has sent him domestic champagne for his supper, arrives at Hurok's suite with a satchel containing many banknotes!

The last sequence shows Emma and

her husband driving in a hansom cab and planning at last to take their much-postponed honeymoon after some years.

While the story is somewhat sluggish and episodic, there are fascinating glimpses of musical life—glamourized, to be sure, but with tasteful appeal that will probably make music and dance more intriguing to the general public. (There is even a flash of the Musical Courier's cover bearing the picture of the redoubtable Gregory!)

Several other famous personalities are briefly represented, including Jules Massenet (played by Wolfgang Fraenkel), Mme. Schumann-Heink (Clemence Gifford), and Charles Dillingham (Ray Largay). Others appearing in bit parts are Steven Geray (Prager), Serge Perrault (Albrecht), Eda Reis Merin (Mrs. Golder), Alex Zakin (Ysaye's Accompanist), Alex Steinart (Conductor), Oscar Beregi (Dr. Markoff), Leo Mostovoy (Petlukoff), Jeanne Determann (Mme. Butterfly), Lela Bliss (Mrs. Granek), Harry Hayden (Mr. Granek) and Les O'Pace (Stage Manager).

The excellent musical direction of the film is in charge of Alfred Newman, the choral direction under Ken Darby, and the choreography is by David Lichine. Other music used in the film includes Moonlight, Russian folksong, done by a small vocal group; Sweet and Low, by Barnby, sung by students and Menuetto by Schubert, played by a child pianist in the settlement house scene; The Swan by Saint-Saens, danced by Toumanova, and a pas de deux by Mincus by her and Mr. Lichine; Schoen Rosmarin by Kreisler, Rubinstein's Valse Caprice, and Zigeunerweisen by Sarasate, played with great appeal by Mr. Stern.

R. M. K.

San Antonio Opera Festival

SAN ANTONIO, TEX.—The ninth annual Grand Opera Festival produced by the San Antonio Symphony Orchestra was conducted by Victor Alessandro in the Municipal Auditorium between Feb. 7 and 15. Four performances included: Don Giovanni, Feb. 7, with George London, Jan Peerce, Erich Kunz, Anne Bollinger, Ellen Faull, Eva Likova, Jan Gbur and Emile Renan; Il Trovatore, matinee, Feb. 8, with Zinka Milanov, Margaret Harshaw, Kurt Baum, Robert Weede and others; Rigoletto, Feb. 14, with Leonard Warren, Graciela Rivera, Richard Tucker, Frances Bible and others; La Boheme, matinee, Feb. 15, with Bidu Sayao, Mario del Monaco, Giuseppe Valdengo, Miss Bollinger, Messrs. Gbur and Renan, and Edwin Dunning.

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Vronsky and Babin to Tour Europe

Vitya Vronsky and Victor Babin, duo-pianists, will fly to Europe on March 14 for a six weeks' spring tour of England, Holland and Belgium. On the BBC's Third Programme, they are engaged for three recitals presenting all Mozart's four-hand sonatas and variations. In Brussels, they are scheduled for a program of Milhaud, Poulenc, Stravinsky.

Mr. Babin continues as a composer as well as performer and teacher. His new work for B flat clarinet solo (unaccompanied) was published in February in London by Augener; and Boosey & Hawkes are currently bringing out his two-piano version of Stravinsky's Trois Moments de Petrouchka. The same firm will publish his Three March rhythms this year, also his two-piano version of Bach's Trio Sonatas No. 1 and 2, thereby completing the publication of the entire set of six. Mr. Babin plans to finish his Trio for Violin, Cello and Piano after his return from Europe in early May, and before going to Colorado to act as director for the second year of the Aspen Institute of Music, opening June 29.

Joy of Singing Series Concluded

Winifred Cecil, soprano, in association with Gibner King, pianist, has for the second year given the lecture series Joy of Singing to an ever-growing audience at Town Hall. This season's successful venture closed with an enlightening presentation. Due to the number of auditors, it had to be moved from the North Room to the main auditorium of Town Hall. In her inimitably informal way, Miss Cecil enlightened those singers who had volunteered as participants, William McGrath, Geraldine Viti, Dale Thompson, Ardes Wingate and Susan Brown, on the merits and possible improvements of their interpretations. To the layman the lecture was a decided gain, for he saw an artistic effort taken apart by sympathetic criticism and put together again, noticing the improvement which came with the appliance of Miss Cecil's suggestions. It was very pleasant to learn from an introductory speech by Dr. Davis, head of Town Hall, that the series will again be presented next season. H. W. L.

Jubilee Singers Return

On Feb. 8, the Jubilee Singers concluded a five months tour of Europe, North Africa and the Middle East with two recitals in the Salle Gaveau, Paris. They gave four earlier concerts in the French capital, all sold out. The tour had the support of the U. S. State Department, and the group were honored by special diplomatic receptions and attendance at their concerts throughout their itinerary. Two world premieres of symphonic works by American Negro composers were given—Margaret Bonds' Peter, Go Ring Them Bells, performed with the Luxembourg Symphony and broadcast throughout Europe; and a new work by Hall Johnson, commissioned for the Jubilee Singers, performed by the Tunis Symphony. This work was introduced to America by the Cincinnati Symphony on Feb. 17.

Harry Kaufman Touring

Harry Kaufman was the collaborating pianist for Nathan Milstein's western tour. Later in the season, Mr. Kaufman will be heard in the West with Francescatti.

Haarlem Philharmonic Concert

The Haarlem Philharmonic Society gave its third musicale on Feb. 19 in the ballroom of the Waldorf-Astoria Hotel. Those heard before a crowded auditoriuta were Nell Tangeman, mezzo-soprano; John Corigliano, violinist, and Grant Johannesen, pianist. Gibner King assisted Miss Tangeman at the piano, and Arpad Sandor was Mr. Corigliano's accompanist. All three artists excelled in their offerings. After their last number, Bach's Erbarme Dich, from the St. Matthew Passion, in which all of the trio were heard, they received a cordial ovation. H. W. L.

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Orff Trilogy Forms La Scala Novelty

By Gisella Selden-Goth

MILAN.—La Scala produced an interesting but not wholly rewarding triple bill in Carl Orff's Trionfi (Triumphs), consisting of three one-act works. They are not really operas but rather stagings of secular cantatas including ballet elements. Carmina Burana, the opening section, had been done on the same stage in 1942 but made little impression owing to war and German occupation. The second, Carmina Catulli, was new for Italy, and the third, Trionfo d'Afrodite, had been recently completed to make up a whole evening's bill.

The linguistic background of these works is very demanding. Carmina Burana, subtitled "Cantiones profanae cantoribus et choris cantandae," is written partly in Latin, partly in Middle High German, the rather racy text being based on secular poetry taken from a medieval Codex in the Monastery of Beuren. Carmina Catulli, called "Scenic Plays," is sung entirely in Latin—one section being from the poet's immortal songs; the other invented in vulgar vein by the composer-librettist. The Triumph of Aphrodite, termed a "Scenic Concerto," uses ancient Greek—no less. One can imagine the strain imposed on the singers who had to learn their parts without understanding what they were about!

A lavish choreography sustained the slight action on the stage. The singers appeared only occasionally, being mostly heard offstage or in the orchestra pit. Carmina Burana has a theme revolving around the changing favors of Fortune and Nature which determine various aspects of life. Carmine Catulli describes the loves of the poet Catullus and his light o' love, Lesbia, which are commented upon by choruses of yearning youths and skeptical oldsters. Trionfo d'Afrodite glorifies ancient Greek nuptial rites, later revived at the princely courts of the Italian Renaissance.

The composer employs a half dozen vocal soloists, large, small and double choruses, a colossal orchestra and a dancing corps during the whole of the three acts.

Musical Style Primitive

Orff, born in 1895, has formed his own style, veering away from musical Romanticism, but also from atonality, polytonality, the twelve-tone system and the like. He has sought inspiration in folksong elements and the atmosphere of the Italian 17th century, writing tonally, in pure diatonic chords, without independent parts. It is in the period of Monteverdi that the style of the Trionfi is rooted.

The strongest of the three works is undoubtedly the Carmina Burana, constructed coherently in accordance with the composer's doctrine and imbued with youthful fervor. Regrettably, the hearty and over-simplified rhythms, which indulge in permanent repetitions of two- and four-bar themes, finally produce monotony.

Carmina Catulli is scored only for four pianos and a great number of instruments to be beaten, plucked, and rung. One cannot but recall Stravinsky's Les Noces, but that work has a much sturdier rhythmic inspiration.

In the final section, The Triumph of Aphrodite, Orff attempts to depict the various human elements — the ardent groom, the modest bride, and the benevolent female attendants—with greater melodic warmth. His large-scale finale, an amply elaborated choral song, "Hymen Hymenaee," does not lack grandeur and lustre. But by that time the listener is too sated with sophisticated happenings on stage to be able to enjoy the work of the gifted and technically eminent composer.

Production is Elaborate

Herbert von Karajan, of Vienna, was not only the musical but the stage director, and conducted with great *brio* and evident devotion, making all that was possible of the score, but at times one felt sorry for his lost labors. He shared honors with the veteran chorus master of La Scala, Vittore Veneziana, who had admirably instructed his cohorts. The ballets were designed by the Russian choreographer Tatiana Gsovsky, who kept the dancers fairly busy throughout, though there were acrobatic exhibitions that had little to do with the art of pure dance. The singers were headed by Elisabeth Schwarzkopf, whose lovely, pure soprano voice was heard to advantage, while lesser male roles were sung by Nicolai Gedda and Antonio Pirino. The singers had no opportunity to show off as actors, for the stage was continually crowded with dancers and choruses.

Scenery and costumes were designed by Joseph Fenneker, who showed zeal in creating a pretentious show, mixing new and ancient elements, lighted with spectacular color schemes. The sumptuous and evidently very costly production was received with discreet approval, despite the objections of a few spectators.

Italy Won to Wagner As Exhibition Tours

By Gisella Selden-Goth

FLORENCE. — A Wagner Renaissance is now visible on the musical stages of Italy. Not alone is there an increase in the audiences for his works, but their growing enthusiasm is notable. This has taken place following a long split between the majority faction which favored the absolute predominance of our national operas, and a minority that wished to see a progressive modernism with works of international schools represented.

Examples include the fact that La Scala is presenting a new production of Lohengrin. Bologna opened its season with Tannhaeuser and will close it with The Flying Dutchman. Florence has announced Meistersinger with an all-German cast. Above all, the San Carlo Opera in Naples, for the second consecutive season, is presenting the whole ensemble from Bayreuth, with Wagner's grandsons themselves directing performances of The Ring.

This unusual venture—a tour by the Bayreuth company—evidently inspired by the financial needs of the Festival, has proved of extraordinary attraction to the public in and around Naples, although it is an infraction of Wagner's express directions in his will that the productions not be taken outside of the Festspielhaus.

Wagner Exhibition Touring

The necessity to provide more funds seems to have induced the enterprising Bayreuth heirs to arrange a grand tour of Western Europe by an exciting exhibition called "Wagner in the World." The collection, assembled and organized during many years by Haus Wahnfried with real German thoroughness, has already been shown in several countries. It opened its Italian tour in the stupendous surroundings of the Palazzo Strozzi in Florence.

Among the items shown are autograph scores in Wagner's hand, ranging from the fair copy of Beethoven's Ninth Symphony painstakingly written out by him when a boy of 17, to the final one, Parsifal. Among Wagner's literary productions are his autobiography, and many items of correspondence from illustrious contemporaries. There are documents of all kinds, scenic designs and programs from everywhere, and pictures of persons, places and works of art which influenced the life and production of the composer-poet.

It provides a pictorial survey of the

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many lovely dwellings where Wagner sojourned during his frequent trips to this peninsula—in Florence and Rome, Naples and Sorrento, Siena and Ravollo, up to his last earthly home in Venice. All of these contributed in some way or another to his creative activities, and naturally proved especially interesting to Italians. Like all other visitors they gain an impression that the great man is still living—spiritually—in our time, and is in fact in the prime of his glory. Among the scores and other items shown in the many cases they are able to penetrate into the world of Wagner.

A single letter in the midst of thousands seems to link our own age still more closely to the life that ended on Feb. 13, 1883—seventy years ago. It is a small note written by Olga Monod-Herzen. This adopted daughter of Wagner's intimate friend, Malwida von Meysenburg, was present at the laying of the foundation stone for the Bayreuth theatre in 1872, and also at the inaugural performance of the Nibelungen on its stage in 1876. At the age of 102, last year, she sent this note to acknowledge the rebirth of Bayreuth, authorizing her name to be placed in the new Wahnfried guest book.

Mu Phi Epsilon Members Heard

Members and honorary members of Mu Phi Epsilon are heard from coast to coast and in foreign lands. Sylvia Meyer gave the Washington premiere of Norman Dello Joio's Harp Concerto with the National Symphony, conducted by Dr. Howard Mitchell. Helen Traubel returned to the Far East for the second time within a few months for concert appearances and to entertain U.N. troops at Christmastime. A European tour has been concluded by Paula Lenchner. A recent candlelight musicale in the Astor Gallery of the Waldorf-Astoria featured Rose Dirman, soprano. Byrd Elliot, violinist, has joined the Seattle Symphony. Compositions by two Chicago composers, Willard Straight and Richard Faith, were given on a Mu Phi Epsilon program presented at Chicago Musical College. Rilla Rowe offered a recital at Phillips Gallery, Washington, D. C., and Ruth Bradley, pianist-composer, represented New York composers at the International Contemporary Festival in Pittsburgh. Members of the New York Alumnae Chapter were heard in Debussy's Blessed Damosel in a special holiday broadcast over WNYC conducted by Herman Neuman, the station's program director. Jean Madeira opened the Rockefeller Center Outdoor Christmas concerts as soloist with the 150 voice choir, and last month sang La Cieca in La Gioconda at the Metropolitan Opera. Frances Lehnerts is appearing in concert in Wisconsin, Delaware, New Jersey, Florida and Washington, D. C.

Frederick Erdman Passes

Frederick C. Erdman, 64, director of the Concert Division of the American Society of Composers, Authors and Publishers, died in New York on Feb. 16. A native of Williamsport, Pa., Mr. Erdman in 1920 became associated with the Victor Talking Machine Co., and in 1927 was appointed head of the Artists and Repertoire Committee for that firm. In 1934 he joined ASCAP as manager of its Eastern Division, and six years ago succeeded to the Concert Division direction. He is survived by his widow, a son and a daughter.

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Glendale Symphony Is Flourishing Ensemble

GLENDALE, CALIF.—The Glendale Symphony Orchestra, believed to be the oldest civic symphony in the United States in point of consecutive years of performance, has been dedicated to community service since it was founded in 1923 by its first conductor, J. Arthur Meyers, cellist. Since 1924 it has been part of the Parks and Recreation Department of the city and of the Adult Education program of the Unified School System, and also sponsored by the Glendale Symphony Association.

Composed of 60 to 80 players, ranging in age from 13 to 65 years, who are students, teachers, housewives, doctors, lawyers, business men and a few professional musicians, the group has always had conductors of recognized symphonic background. Following Mr. Meyers, there were Modest Altschuler, Adolph Tandler, Liborious Hauptmann, Dr. William Ulrich, and, for the past eight years, Scipione Guidi.

Mr. Guidi, a widely known violinist, was for 14 years concertmaster of the New York Philharmonic under Arturo Toscanini and other noted conductors, and appeared as soloist many times with the orchestra. Before coming to California, he was assistant conductor of the St. Louis Symphony Orchestra. Under his guidance, six concerts a year are given. Mr. Guidi is soloist at the opening concert each season, and an American composer-conductor is invited to conduct the first half of the program and include one of his own compositions. Wendell Hoss, Carmen Dragon and George Duning have so officiated.

Annual Auditions Held

Guest artists are the winners of the annual auditions for young musicians, held for the past 15 years. Top winners, usually three, are presented with the orchestra, and the next 12 or 15 chosen by the committee of judges are presented at the symphony-preview teas. Many young audition winners have gone on to successful careers, including Frances Mullen, pianist, founder of Evenings on the Roof; John Raitt, leading male singer of productions of Oklahoma, Carousel, and, now, Three Wishes for Jamie; Wilton Clarey, featured in New York productions of Oklahoma and Carousel; Dr. John Crown, concert pianist, head of the piano department of the University of Southern California; Reid Nibley, concert pianist, official pianist for the Salt Lake City Symphony and the Inter-Mountain Symphony and head of the piano department at the University of Utah; Ralph Ishbel, basso; and many others.

At the symphony-preview teas, which precede each evening concert, besides performances by young auditionists, there are lectures on the music programmed for the concert. Each season also brings a Youth Concert, free to the public. This year's event, April 20, introduces Rosemary McNamee, young Pasadena violinist, under Mr. Guidi's baton. For the program of June 2, Olive Mae Beach of Glendale, will be soloist, Valeska Drucker, 15 years old, first place winner in the piano auditions, being heard on March 9. For the final concert, June 8, the Glendale College Choir and the Cathedral Choir of the Glendale Presbyterian Church (Milton Young, director) will join with the orchestra in Handel's Judas Maccabeus. The annual membership tea will be held on June 25 at the Oakmont Club, Mrs. Melvin J. Caldwell, chairman.

Sets Model for Other Groups

The Glendale Symphony has been the model for community orchestras in Phoenix, Ariz., Highland Park and East Los Angeles, and was given international recognition when the State Department

SCIPIONE GUIDI

at Washington made tape recordings of several concerts and gathered material for printed articles to be distributed to 90 countries.

President of the Glendale Symphony Association is Essie Morris Hughes, for 25 years a member of the board. Lillian McElroy, one of the founders, serves with the association, as does Mrs. Alex Mitchell, charter member. Instrumental in organizing the orchestra into the local civic structure was the late Mrs. Charles Toll, president of the Tuesday Afternoon Club. The founding group, meeting in 1924 to form the Symphony Musical Club, included 12 charter members of the club —Mesdames Toll, Daniel Campbell, E. W. W. Hayward, Claude Putnam, L. D. Torrey, Plasterer, Nell Holbrook, Frank Ayers, W. W. McElroy, H. E. Bartlett, William Hunter and Gertrude Montgomery. Mrs. Evan Barton attended the meeting, but not as a board member. Afterward Mrs. Alex Mitchell, Helen Campbell, Annie McIntyre and many others joined the organization .

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Los Angeles Grows As a Music Centre

LOS ANGELES.—Indicative of the avid interest in all types of concert music by Angelenos was the wide variety of events presented recently. A current California survey, which presents a *raison d'être* for the mushrooming growth of concerts and auditors, disclosed that 9,000 persons arrive in Los Angeles, to become permanent residents, *each week* while approximately 1,000 leave the city. Of the 8,000 remaining as residents, 12 per cent study music and 7 per cent are concert-goers.

Qualities of warmth and consummate musicianship pervaded two concerts presented by Alfred Wallenstein and the Los Angeles Philharmonic Orchestra. Drawing one program from Brahms, with whom he has a great affinity, Wallenstein evoked an ovation for the Symphony No. 1 and the Liebeslieder Walzer. The latter, sung exquisitely by the Roger Wagner Chorale, was conducted by Wallenstein with unusual understanding of the graceful contouring of the music. Shibley Boyes and Anita Priest supplied thoroughly musical accompaniments for the Waltzes. Also scheduled were the Academic Festival Overture and Variations on a Theme by Haydn.

Stravinsky Symphony Heard

The other concert, free from routine programming, had Wallenstein at his dynamic best in a strong and exciting reading of Stravinsky's Symphony in Three Movements. The savage rhythms and the sharp intellectual clarity were probed carefully by the conductor, whose interpretation realized the architectural scope of the work. The concert featured 16-year-old Michael Rabin as violin soloist in the Tchaikovsky Concerto. Rabin played with emotional sincerity and, with Wallenstein's sensitive handling of the accompaniment, won "bravos."

Victoria de los Angeles, her stature and artistry growing rapidly, brought her stunning voice to the Philharmonic Auditorium for a concert. It confirmed again the dramatic intensity Miss de los Angeles has on auditors, her presence and unimpeachable use of a glorious vocal instrument, creating a veritable triumph of each number.

Cimarosa Opera Novelty

The Pacific Coast premiere of Cimarosa's opera The Secret Marriage, was given by the Los Angeles Conservatory of Music and Arts at the Wilshire Ebell Theater. The music and story made an engaging springboard for some fine singing by Marcella Reale, Lee Madsen, Faith Kruger and Eugene Hart. Basso Fred Guthrie, recently signed by the Pacific Opera Company, was outstanding. Glynn Ross' stage direction was deft and Herbert Weiskopf conducted the Conservatory Symphony in an extremely able and musical manner.

Playing that solo rarity, the double-bass, Henry Lewis, a gifted member of the Los Angeles Philharmonic Orchestra, gave a joint recital at the Wilshire Ebell with pianist Howard Wells. Mr. Lewis, barely out of his teens, commanded his instrument with the virtuosity of a master violinist, displaying a sparkling technique. Excellent musicianship emerged in the A Minor Sonata of Dell'Abaco and the D Minor Sonata of Antoniotti, beautifully sustained and cleanly enunciated. Mr. Wells supplied excellent accompaniments and presented a commendable solo group of Bach, Ravel and Schumann.

Another novelty was an Armenian Music Festival, presenting four vocalists, Armand Tokatyan; soprano Zaruhi Elmassian; baritone Stephan Kemalyan; and mezzo-soprano Siroon Mangurian. There was fine singing, solo and ensemble. A warm reception was accorded Tokatyan, former tenor of the Metropolitan Opera, for his artistry.

Further Musical Events

The New York Quartet contributed an evening of delight, including Mozart's G Minor Quartet, Mieczyslaw Horszowski drawing silver tones from the piano. . . . Tamara Masloff presented a piano recital of some merit at the Assistance Lague. With little problems on the expressive side, a bit more experience will give the pianist's tchnique the assurance it needs. . . . Soprano Winifred McEwen and basso Robert Marks sang well in joint concert at the Wilshire Ebell. . . . An unqualified success was the first Master Class which Lotte Lehmann held at the University of Southern California. The School of Music of U.S.C., under the direction of Dr. Raymond Kendall, is in the forefront of contributors to the musical advance of Los Angeles. . . . Announcement has been made that the Boston Symphony, Charles Munch conducting, will visit Los Angeles, May 4. . . . The Coleman Chamber Music Association will hold its annual chamber music audition on April 4. . . . A debut of interest was the song recital given by Jeannine Thomas at the Philharmonic Auditorium. Fifteen years old, Miss Thomas evidenced musicality and a pleasing coloratura in a program that included Mozart, Pergolesi, Rossini and Coates. C. P.

Pacific Coast Jottings

The University of California at Los Angeles will include on its 1953-54 Concert Series a joint recital by three young artists (under 28 years of age), to be chosen by competitive audition, the successful contestants receiving a fee of $100 each as well as appearing in recital; application blanks must be filed by March 15, 1953, at the Concert Series Office, 10851 Le Conte Ave., Los Angeles 24. . . . Yesta Redmon, Ardella Schaub and Russel Squire journeyed to Ventura on Feb. 8 in the interest of founding a new branch for the Music Teachers' Association of California. . . . A program of dramatic scenes, vocal and piano music was given at the open house held on Feb. 13 by college students at the Music and Arts Institute of San Francisco. . . . Florence Amber, composer of the operetta The Pilot of Tadoussac and teaching pieces, and chairman for the Pacific Coast States of the American Matthay Association, at the January meeting of the Los Angeles branch gave a comprehensive step by step plan for teaching the beginner how to study a new piano piece. . . . In honor of Jewish Music Month, a program entitled Composers in the Making and featuring compositions by Ruth White and Joseph Weiss was given on Feb. 15 at the Beverly Fairfas Jewish Community Center, Los Angeles, under the supervision of Dr. Anneliese Landau; on Feb. 22 Dr. Landau was associated with another notable event when the Jewish Music Council of Los Angeles, sponsored by the Jewish Centers Association, celebrated Brotherhood Week by presenting at the Wilshire Ebell Theatre a concert of old and new Jewish choral and chamber music, including U.S. premieres of Israeli compositions, performed by students of various religions from six universities.

Chamlee Music Festival Tour

LOS ANGELES.—Mr. and Mrs. Mario Chamlee (Ruth Miller) will conduct the "Mario Chamlee Music Festival Tour" to Europe this summer, leaving New York on July 2, and returning Sept. 3. The highlights of the itinerary include Rome (open air opera at the Baths of Caracalla), Verona (opera in the old theater), the Salzburg Festival, the Bayteuth Festival, Lucerne (International Festival of Music), the Edinburgh Festival of Drama and Music, and the Holland Festival. There are also visits to Amsterdam, Paris, Nice, Florence, Milan, Venice, the Dolomites, London and other cities and countrysides. The transportation is by Royal Dutch Airlines.

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Portland Symphony Has Solo Notables

PORTLAND, ORE.—The Portland Symphony Orchestra under its dynamic conductor, James Sample, has presented many highly artistic programs, with outstanding guest artists. Frederic Rothchild, pianist, was heard in the Liszt Concerto in E flat. Also on this program the Portland organist Lauren Sykes, was presented as soloist in Saint-Saen's Third Symphony.

Yehudi Menuhin was a later soloist playing in brilliant style, the recently discovered Mendelssohn Concerto in D Minor, and Bruch's G Minor Concerto.

Britten Work Presented

Portland music lovers filled the Auditorium to capacity for the first appearance here of Vronsky and Babin, who with the orchestra played the lovely Bach Concerto No. 2 in C Major and the Scottish Ballad for two pianos by Benjamin Britten. Overwhelming was the welcome both pianists and Conductor Sample and his orchestra received upon this occasion. Grant Johannesen, a young American pianist, also made his debut with the Portland Symphony. The brilliant artist captivated his audience by playing Chopin's Piano Concerto No. 2 in F Minor.

In the third of the Friday night concerts, and for the first time with the Portland Symphony, a dancer, Valentina Oumansky, was presentel. With grace and assurance she danced the world premiere of Roy Harris' Vahagen, God of Fire. And among other numbers gave interpretations of The Conductor to Stravinsky's Fireworks. The young American dancer drew a large and delighted audience.

The orchestral numbers were given expert reading by Conductor Sample, who is known for his fine choice of programs.

Hindemith Cycle Sung

On a recent Sunday afternoon, at the Hotel Congress, Henri Arcand, noted pianist and concert manager, presented Exine Anderson, former New York soprano, now of the University of Oregon, in the beautiful Hindemith cycle song, Das Marienleben, the first performance of this work in Portland. The cycle was sung in German, in three parts, and the narration was clearly spoken by the Rev. Austin Johnson, preceding each part. Mr. Arcand played the piano part in brilliant manner. The assisting artist wah John May, first flutist of the Portland Symphony, who opened the program by playing a Sonata by Hindemith, accompanied by Mr. Arcand.

Mu Phi Epsilon gave the second of its Morning Musicales at the Neighbors of Woodcraft auditorium, featuring Catherine Peterson, violist, and Betty Pearson, soprano, with Lillian Pettibone and Virginia Ricks serving as accompanists. Both artists were well received. Proceeds of these musicales defray an annual scholarship awarded by the Portland Alumnae chapter.

Chamber Orchestra in Novelties

A capacity audience filled the New Lincoln High School Auditorium recently for the first concert of the season by the Portland Chamber Orchestra, under Boris Sirpo, its conductor. The program opened with Vivaldi's Four Seasons played by Claire Hodgkins, violinist and concertmaster of the orchestra with the string ensemble section. Each was preceded by the reading of the sonnet to which it is set, by Dr. Charles Gaupp, of Reed College. Next came the first performance in Portland of The Soldier, by the American composer Samuel Gardner, by the Chamber Group. This was followed by the oratorio Jepthah by Carissimi, sung by the Lewis and Clark College Choir, directed by Stanley Glarum. The soloists were Josephine Spaulding, soprano; Jean Handzlik, contralto; David Johnson, baritone, and Walter Richardson, tenor, all of whom gave a creditable performance in this fine work. Under Mr. Sirpo's leadership the orchestra accompanied this dramatic oratorio in a highly artistic manner. Conductor, soloists, orchestra and choir merited the warm receptions.

ERNA E. HOEFS.

Mae Gilbert Reese Pianists Heard

LOS ANGELES.—Five pianists from the studios of Mae Gilbert Reese will be heard in a Concerto Recital at Wilshire Ebell Theater on March 22. Dorothea Egea, Eunice Womack, Aileen James, May Wunder and Joanne Hodges will play single movements from concertos by Bach, Mozart, Tschaikowsky, MacDowell and Rachmaninoff. They will be accompanied by 60 players from the Meremblum-California Junior Symphony Orchestra, Vernon Steele conducting. Marsi Canlas, soprano and pupil of Mr. Steele, will be the assisting artist, singing an aria from Goyescas by Granados and songs by Vernon Steele and Harriet Ware.

After this concert, Miss Reese will go to Dallas, Tex., to spend a month as adjudicator for the National Guild of Piano Teachers.

Esther Cox Todd Honored

PORTLAND, ORE.—Esther Cox Todd, former dean of the Oregon chapter of the American Guild of Organists, has been honored by this chapter with a life membership. Mrs. Todd, co-director in the Todd School of Music here, has been active in various musical organizations, and is a composer with many teaching pieces on the market. Recently, confined to a wheelchair, she has been devoting her time to composition and writing. Several of her stories have appeared in print within the last year, and her new symphonic suite, Designs, is soon to be presented.

Dr. and Mrs. Dumesnil Recovering

Evangeline Lehman, singer and composer, and her husband, Maurice Dumesnil, pianist and conductor, recently returned to their home in Highland Falls, Mich., after recovering from serious injuries received in an automobile accident last October. The distinguished couple were en route for a joint recital in Tampa and appearances in Sarasota, and the State Convention of Music Teachers in Miami. Although not fully recovered, they will resume their music activities in the very near future.

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First Dance Festival Held at the Ziegfeld

By Rosalyn Krokover

The initial program of the New Dance Group Presentations First Dance Festival at the Ziegfeld Theatre, on Feb. 22, drew a large audience and large enthusiasm. There was something to please everyone's taste, with diversified offerings ranging from Jane Dudley's ponderous Sonata to Hadassah's ethnologic dances.

Of the three works seen for the first time in New York, Jane Dudley was responsible for two, and they were the only dances on the entire program not integrated with lyrics or the spoken word in one way or another. The first, a work set the first movement of Bela Bartok's Violin Sonata No. 1, was pure dance in contemporary abstract form, performed by Jane Dudley, Sophie Maslow, William Bales and a group. However, Bartok's music is extremely complex and does not lend itself easily to choreographic terms. Thus with all of Miss Dudley's sincerity and skill, the work still emerged in a weighty fashion; and the poorly designed costumes were an added distraction. Reel, danced by three young dancers, Billie Kirpich, Muriel Manings and Anneliese Widman, showed Miss Dudley in a lighter vein; there was a simple charm in her approach to Woody Guthrie's folksy music.

McKayle's Games a Success

Donald McKayle's Games, the final new offering to Broadway, introduced a fascinating new choreographic talent. Mr. McKayle, assisted by Shawnequa Baker, himself sang the play songs and street calls, while his gifted group provided the interpretations. Divided into three parts, Play, Hunger and Terror, the work had every ingredient for successful theatre and dance. It had a rhythmic drive, style, timing, humor and pathos, all within a tasteful framework. A reservation one could make is that the first section was a bit too long.

Familiar Works Presented

Hadassah's Fable and Shuvi Nafshi were beautifully performed and handsomely costumed as usual. Hadassah is a finished artist with a great deal of integrity and is always a pleasure to watch.

Everyone was happy once again to see Charles Weidman's treatment of James Thurber in the Fables of Our Time. Jack Ferris was the excellent and familiar narrator; and Freda Miller, the composer, was assisted by Cameron McCosh at the second piano. Actually, this work is not a dance but rather Weidman's pantomimic treatment of Thurber's humor and, Thurber, of course, wears very well.

The final number, Sophie Maslow's Champion, suggested by a Ring Lardner story, for some reason did not make as good an impression as it did when it was first seen several years ago. At that time it seemed more tightly constructed, and in some sections the music was not as annoying. Perhaps in this revival changes were made. William Bales again was the Champion, and Sophie Maslow and Jane Dudley danced the other leading roles.

The musicians who provided excellent accompaniments were Avraham Shevelov (violinist) and Russell Sherman (pianist) for Sonata; Gerry Silverman (guitar) and Philip Raiguel (violin) for Reel; and pianist-conductor Russell Sherman for Champion.

Dance News

Hermitage House and Kamin Dance Bookshop had a party in honor of Alicia Markova on Feb. 19, publication day of the book Alicia Markova: Her Life and Art, by Anton Dolin. Miss Markova was present to autograph copies for the guests. . . . La Meri will speak on Ethnic Costumes at her Dance Center on March 13. . . . The Merry-Go-Rounders will give their second performance at the YMHA Auditorium on March 1. . . . The annual concert of the Dance Department of the High School of Performing Arts will be given at the YMHA Auditorium on March 14 and 15. . . . Taji Bey and Kharis have been appointed to the teaching staff of Royal Allied Artists, Inc., in Carnegie Hall Studios.

Juana will give her only New York recital at the YMHA Auditorium on March 21. On Feb. 20 she lectured, with the aid of slides and films, on the dances and customs she studied while in Africa during her last tour abroad. . . . Harriette Ann Gray's monumental work, Footnote to History, was presented at Cornell College on Feb. 17. . . . An original dance-drama adaptation of Gabriele D' Annunzio's play, The Daughter of Jorie, will be presented at Smith College on March 18-21. Olga Gratch has composed the music and the choreography is by Edith Burnett.

"Met" Boheme on Omnibus

The distinguished Omnibus program on CBS-TV, as its second Metropolitan Opera production, offered La Boheme on Feb. 22. Reduced to a 65 minutes' adaptation by John Gutman, the English version by Howard Dietz showed up better than it had in recent performances at the Metropolitan. Freed of all incidental elements of the operatic action, the moving romance came over on the screen with such impressive force, that anybody, even one completely unfamiliar with the libretto of the opera, could follow the tale without any difficulty. Gutman's adaptation was an excellent example of the way in which operatic librettos can be handled successfully.

The performance, with Nadine Conner as Mimi, Brenda Lewis as Musetta, Brian Sullivan as Rodolfo, Frank Guarrera as Marcello, Clifford Harvuot as Schaunard, Norman Scott as Colline, and Alessio de Paolis as Alcindoro, and conducted by Alberto Erede, was a gem.

The television direction by Robert Banner was most imaginative in the use of the moving camera, and Rolf Gerard's settings were beautiful. Even the movement of the chorus in Act II was fully convincing, and in its details a great asset to the over-all action. The sound reproduction was virtually perfect.

If opera needed a justification as a very appropriate object for television, this performance gave conclusive evidence of its adaptability. With Alistaire Cook as the congenial host, Omnibus can take credit for having given excellent hospitality to this Metropolitan production. More of the same is requested.

H. W. L.

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Stravinsky Conducts Works in Cleveland

CLEVELAND.—It seems the rule to find first performances at this year's concerts of the Cleveland Orchestra. During the absence of George Szell, as guest with the New York Philharmonic, we welcomed two guest conductors, Igor Stravinsky, after an absence of six years, mounted the podium of Severance Hall to conduct a program of his music, directing with nervous energy throughout and maintaining the interest and curiosity of the audience to the very end. His Ode in Three Parts, composed ten years ago, and his C major Symphony (1940) both displayed expert craftsmanship despite some dryness in certain sections. The Pulcinella ballet suite, heard for the first time in its entirety here, revealed more warmth in its treatment of Pergolesi themes and had a happy choice of soloists—Mary Simmons, soprano, Glenn Schnittke, tenor, and Phillip MacGregor, bass. The audience gave the composer an enthusiastic reception.

Steinberg on Podium

The following week William Steinberg led the Cleveland forces in the C major Symphony, No. 6, of Schubert—curiously enough a local first performance—as well as Mahler's magnificent Fifth Symphony, also a novelty. The entire program was beautifully projected and warmly applauded by a capacity audience.

Another first appearance at Severance Hall was that of Guiomar Novaes, who finally fulfilled her oft-cancelled engagements in this city. We were amply rewarded, for she lived up to all expectations in the Chopin F minor Concerto, with conductor Szell's sympathetic cooperation. Bach's Shepherds' Music from the Christmas Oratorio opened this program; Hindemith's Symphonic Metamorphoses on Weber Themes and Beethoven's Pastoral Symphony completed an exciting program.

In memory of Beryl Rubinstein, whose passing shocked his many admirers and friends, Mr. Szell performed Mozart's Masonic Funeral Music. The original program had been planned in lighthearted character to comply with the day after New Year celebrations. It also contained Rossini's Overture to La Gazza Ladra, Haydn's "Surprise" Symphony, Dvorak's Carnival Overture, Bizet's L'Arlésienne Suite and Johann Strauss waltzes.

The following pair of concerts brought Yehudi Menuhin to the stage in double capacity, conducting as well as performing the youthful D minor Violin Concerto of Mendelssohn, to which he brought that measure of charm and simplicity necessary for its happiest realization. The Brahms Violin Concerto later revealed dignified mastery.

SIGNING AGREEMENT to inaugurate an exchange-of-artists project between the United States and Brazil are Helena Magalhaes Castro (seated left) of the Instrucao Artistica Do Brasil and Mrs. Anna C. Molyneaux (seated right), Managing Director of the National Music League. Helen Clayton, soprano, and Lee Cass, bass-baritone, the two League artists chosen to start this exchange, look on.

Rudolph Ringwall presided at the conductor's desk and contributed fine performances of Peter Mennin's Folk Overture—a novelty—and Martin Loeffler's A Pagan Poem for orchestra, with piano, English horn and three trumpets obbligati (the latter contributed offstage by Louis Davidson, Alois and William Hruby). Harvey McGuire played the English horn, and the important piano score was expertly done by Louis Lane.

The thirteenth pair of concerts brought back Clifford Curzon in a breathtaking performance of Beethoven's "Emperor" Concerto; it is difficult to abstain from superlatives about so perfect a musical union as Szell and Curzon. Cherubini's Ali Baba Overture opened the list and Prokofieff's Fifth Symphony closed it.

The Bernardi management had a profusion of attractions to its credit. Nathan Milstein gave a magnificent recital of classics, ably assisted at the piano by Arthur Balsam. Other offerings were the Vienna Saengerknaben and (substituting for Lily Pons, who was indisposed) a joint recital by Licia Albanese and Eugene Conley, with Marcel Frank ably supporting the artists at the piano, the latter concert especially delightful. . . . Emil Dannenberg, of Oberlin, was heard in a splendid piano recital at the Art Museum. . . . Lionel Novak appeared in the same capacity at the Institute of Music. . . . Leonard Shure at the piano collaborated with Maurice Goldman, baritone, of the Music School Settlement faculty, in a recital at Severance Chamber Music Hall. In memory of Beryl Rubinstein they included Schubert's Litanei and An die Musik. . . . Lory and Ernst Walfisch, piano and viola duo, appeared in the West Shore Series.

The Cleveland Philharmonic Orchestra, Karl Grossman conducting, appeared in the first of its three scheduled concerts in the large WHK Studio Concert Hall. Soloist in the Boccherini Cello Concerto was Rolf Storseth. . . . The Cleveland Women's Orchestra, under the baton of Hyman Schandler, appeared at the Euclid Avenue Temple, with Phyllis Braun, soprano, as soloist. . . . Eunice Podis was heard in the Beethoven G major Concerto at a Sunday Twilight concert, with Rudolph Ringwall conducting the Cleveland Orchestra. . . . At Severance Chamber Music Hall a special concert was given for the Women's Committee of the Cleveland Orchestra; Brahms' Quintet in B minor was heard in a remarkable performance by five first-chair men of the orchestra—Josef Gingold and Berl Senofsky, concertmaster, and his associate, Abraham Shernick, viola; Ernst Silberstein, cello, and Bernard Portnoy, clarinet. ROSE WIDDER.

Prades to Hold Fourth Fete

PRADES, FRANCE.—The fourth musical festival, directed by Pablo Casals, will be held June 14 through July 7 this summer in Prades, Pyrenees Orientales. The exact place for the concerts will be announced later. There will be ten concerts in all, including five chamber music programs (June 16, 21, 27, July 3, 7) and five orchestral events (June 14, 19, 24, 30, July 5) featuring the music of Bach, Beethoven, Mozart and Schubert. Among the soloists will be Pablo Casals, Madeline Foley, Joseph Fuchs, Lillian Fuchs, Bernard Goldberg, Arthur Grumiaux, Dame Myra Hess, Mieczyslaw Horszowski, Eugene Istomin, William Kapell, Leopold Mannes, Rudolf Serkin, Martial Singher, Maria Stader, Marcel Tabuteau, Milton Thomas, Paul Tortelier, Karen Tuttle, John Wummer. The executive secretary of the Casals Music Festival is Thea Dispeker.

NEW YORK CONCERTS

(*Continued from page 9*)

choruses sang with great tonal beauty and followed the inspired leadership of Mr. Shaw in every detail. The orchestra sounded less convincing, often in fact rather tentative. But the overall impression of the work was so persuasive that the audience was electrified, and gave an ovation at the end of the concert to all the participants. H. W. L.

Little Orchestra Society, Feb. 16, E.—With Thomas Scherman conducting, the third opera in concert form, Bizet's The Pearl Fishers, was given before a capacity and most enthusiastic audience. As was revealed in last season's revival by this group, the work abounds in beautiful arias and ensembles. Even in concert form it holds its dramatic tension, and the beauty of its melodic ideas are beguiling. Heard last season at Town Hall, the work in its transfer to the bigger auditorium was in no way diminished in effectiveness. The towering artistic effort was Mr. Singher's Zurga. His personality projection is most convincing, his vocal delivery guided by a consummate artistry. Kenneth Smith sang the role of the High Priest Nourabad with great dignity and sincerity. Davis Cunningham was Nadir. He is musical and a good interpreter, and his voice is fetching and of very pleasant timbre. His top notes sometimes sound constricted, a flaw that might easily be remedied. Rhea Jackson as Leila sang with good feeling and understanding. Her voice was too small for the hall and often seemed forced. But she was a telling interpreter of the beautiful music allotted to this part. The Westminster Choir (Dr. John Finley Williamson, director), in the extensive choral passages, was excellent. H. W. L.

Artur Rubinstein, Feb. 18, E.—With his virtually infallible technique, the pianist could project any conception he chose of the music on his program. Among his most musicianly readings was the Franck Prelude, Chorale and Fugue, the line of which was never permitted to sag. After a somewhat loud beginning, he performed the Chopin Berceuse with beautiful shadings and admirable play of sounds. Some strong personal touches and turns of phrase did not preclude efficiency in the Chopin G flat Impromptu, G minor Ballade, and A flat Polonaise, op. 53. His interpretations of Chopin held warmth of feeling, plus certain traces of showmanship. Mr. Rubinstein presented the Schumann Carnaval in a big, three-dimensional fashion. His four Debussy selections included La Cathédral engloutie and Poissons d'or. The pianist bestowed upon the Brahms B flat minor Intermezzo, op. 117, and G minor Rhapsody, op. 79, logical forms, unexaggerated rubati, and a few apt suggestions of mood. Charm and loveliness characterized the Brahms B minor Capriccio, op. 76. There was much applause from an overflow audience, and encores were inevitable. E. B.

TOWN HALL

Marjorie Fulton, N. Y. debut, Feb. 4, E.—The violinist gave evidence of a serious approach to musical styles, but was handicapped from time to time by technical shortcomings. Off-pitch sounds and insecure bowings were noted occasionally. Her tone was of modest size and tended toward dryness. She suggested suitable moods in the Allemande and Gigue of a Bach E minor Partita (as ar-

(*Continued on following page*)

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NEW YORK CONCERTS

(*Continued from preceding page*)

ranged by Siloti for violin and piano). Despite little warmth, good phrasing was notable in parts of the Beethoven C minor Sonata, op. 30, No. 2. Miss Fulton's best and most intense playing was lavished upon two relatively unimportant works, the Sibelius Sonatine, op. 80, and Victor Babin's Konzertstück. The Ravel Tzigane was the concluding selection. Brooks Smith accompanied at the piano. E. B.

Bronislav Gimpel, Feb. 5, E.—High technical skill, an ample, rounded, nicely colored tone, and many interesting, and some intriguing, musical ideas were disclosed by the experienced violinist. Firm lines were apparent in the Beethoven F major Romance. The second half of Mozart's G major Sonata (K. 301) was filled with more grace and understanding than the first part where greater subtlety and finesse were required, especially in the softer passages. Mr. Gimpel performed with considerable intensity in Bartok's Sonata No. 2, a work both thoughtful and dazzling, with many propulsive measures. Dash and sensuousness livened the Ravel Tzigane, though as usual it seemed episodic. The amiable and not too inspired Sonatina, op. 80, by Sibelius, and the tuneful, sentimentally conservative Suite by Creston were also on the program. Artur Balsam was the excellent piano associate, evincing special insight in the Mozart and Bartok Sonatas. E. B.

Audrey Kooper and **Gertrude Prinzi,** Feb. 6, 5:30 p.m.—The two personable young winners of the New York Madrigal Society Concert Debut Award were heard in a pleasurable recital. Miss Kooper, pianist, possessing a crisp, accurate style of approach and good tonal shading, played the Schumann Etudes Symphoniques with sureness but was at her best in the excellent group of Scarlatti, Chopin, Jacobi and Ravel, which sang under her fingers. With Leila Edwards playing fine accompaniments, Miss Prinzi, the young soprano winner, brought flexible grace and much charm to her vocal work. She has a voice of exquisite quality and an extensive range, which showed potentials of warmth and color, in a recitative and air of Mozart, Strauss, Liszt and Obradors songs and a group of English. M. C.

Caroline Norwood and **Eleanor Hancock,** N. Y. debut, Feb. 6, E.—This competent piano duo gave a program of music originally written for one piano, four hands. The young performers from time to time alternated their positions at the piano, revealing equal technical prowess. Four-hand playing is uncommon on the concert stage today, and belongs in the novelty classification. It lacks the tonal volume and sonority of the two-piano plan, but the Misses Norwood and Hancock bring to their work well considered musicianship that makes for pleasing results. Their program included the Fantasy in F minor (K. 594), Mozart: Grand Duo, op. 140, Schubert; The Creel (Suite after Izaak Walton) by Allan Rawsthorne; the Sonata by Poulenc; Six Epigraphes Antiques, of Debussy ;and the Allegro Brillante, of Mendelssohn. A fair-sized audience asked for encores. H. I. B.

Temple University Concert Choir, Feb. 7, E.—This Philadelphia group, one of the country's outstanding choruses, was heard in an exceedingly interesting program which included a portion of the Mozart Requiem, several works of Renaissance composers, and shorter contemporary numbers by Copland, Norman Della Joio, Lukas Foss, Tom Scott and Gail Kubik. Elaine Brown conducted in capable, artistic fashion, with excellent results. There was in evidence at all times a carefully-trained, well-balanced mixed chorus of youthful singers, with the various parts strongly integrated in tonal characteristics and precision of execution. Impeccable style and colorful emotional expressiveness were outstanding assets throughout the program, with the possible exception of the Requiem rendition, the beauty of which was somewhat marred by an overabundance of forced vocal effort. Dictionally, the choir left little to be desired. This, in sum, was a thoroughly enjoyable evening of effective singing and fine musicianship. L. C.

New Friends of Music, Feb. 8, 5:30 p.m.—The first New York performance in about fifteen years of Monteverdi's opera The Coronation of Poppea (1642) was given by the American Chamber Opera Society under the capable direction of Arnold U. Gamson. In this new version in two acts, nearly half of the music was omitted in order to streamline the work. A suitable translation into English by Chester Kallman was employed. Mr. Gamson provided a commendable new orchestration for strings, harp, and piano. In addition, his conducting brought unity, warmth, and intensity to a basically fine presentation.

The plot, logical and human, describes the love between the Emperor Nero and his mistress Poppea, his decision to elevate her to the throne, and the deeds and misfortunes of those who happened to oppose that decision. Musically and dramatically an aura of fate surrounded all of the chief participants, who seemed to be drawn from life. Monteverdi's special ability to evoke sympathy in an aria or an orchestra passage for the individuals on stage was best revealed in the second act of this concert version. Here one noted more beauty, variety, tenderness, and atmosphere in his melodies and harmonies than before. These scenes conveyed deeper and more intimate emotions and, much of the time, were wrought with great art.

Employing a limited amount of properties and varieties of costume, the gifted youthful singers were well cast in their respective roles, though there were occasional indications of forcing and unevenness. Gloria Lane as Poppea and Jon Crain as Nero sang with power. Sarah Fleming portrayed the Empress Octavia; Wilson Jones, the philosopher Seneca; and Robert Goss, the sensitive husband of Poppea, Ottone. Rosemary Carlos as Drusilla and Arthur Kagan and Thomas LoMonaco as Two Soldiers contributed some of the smoothest and most ingratiating vocalism. Laurel Hurley in two roles, Florence Kopleff as Arnalta, and the small but excellent chorus were worthy of mention. At the end, one felt that Monteverdi's Coronation of Poppea should be repeated. E. B.

Marie Broadmeyer, Feb. 8, E.—In her third New York recital Miss Broadmeyer impressed her hearers with the clear, full quality of an agreeable voice, plus distinctive flair for classics and lieder.

Accompanied by Ernst Wolff, the contralto offered a varied program including Handel, Monteverdi, Galuppi airs; a group of Schubert; the Cilea aria Esser madre e un inferno; Strauss songs and English numbers featuring first performance of settings by Irving Mopper and Margaret Starr McLain. M. C.

Ines Carillo, Feb. 11, E.—The young pianist from Argentina brings some notable gifts to the concert stage. She possesses a swift, skillful technic, coupled with understanding of differing music forms and atmospheric values. The clarity of the Bach, the fluency of the six Chopin Etudes, with the emotional color

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of contrasting tone in the Franck Choral and Fugue, and the concluding Chopin numbers were outstanding features of her performance. Here is a splendid young artist, who in addition possesses beauty—an asset that should be no detriment in her growing career. M. C.

Little Orchestra Society, Feb. 9, E.—Two notable works in a religious vein were heard at this concert, the seventh of the current series. Under the skilled direction of Thomas Scherman, with the splendid Hufstader Singers in choral cooperation, and excellent soloists, the Little Orchestra group again offered a program of interest and cultural importance.

There was vivid contrasts in the compositions' periods and design. Darius Milhaud's Sabbath Morning Service sets the Hebraic liturgy colorfully and with ingenuity; it is richly scored for orchestra. The recitatives were in English, with the main portion of the text sung in Hebrew. Lawrence Davidson sang the part assigned for Cantor with smooth, deep resonance of tone and affecting emotional simplicity.

Beethoven's oratorio Christ on the Mount of Olives is known, particularly to musicians in the choir field. It is seldom programmed these days for concert performance. The relatively early work presents the scene and text with dramatic vigor. The passages for soloists have the range and fluency of the better-known great arias of oratorio. The choristers, trained by Robert Hufstader, performed with accuracy and exhilarating tone. The German text was used throughout. Paul Knowles sang the music of Jesus with significance and appeal; Dolores Mari, soprano, had luminous moments as the Seraph; and Lawrence Davidson lent his pleasing bass voice to the role of Peter. The Little Orchestra set, as usual, a high standard of artistry. M. C.

Concert Choir, Margaret Hillis conducting, Feb. 12, E.—In its second concert of the season, the choral group had the assistance of an orchestra in a generally satisfactory performance of the Mozart Requiem. Not only were the dramatic episodes portrayed with strength or propulsive effect, but the lyrical or poetic measures, as in the Tuba mirum and Rex tremendae, were performed with simplicity or tenderness. The quartet of vocal soloists, drawn from the chorus, showed good musicianship. At various moments the more solid voice of the soprano Suzanne der Derian overshadowed the other three. Charlotte Boehm was the contralto; Simon George, the tenor; and Eugene Brice, the bass. Even the fine work in the Requiem was surpassed in most of the selections for a cappella chorus. Bernhard Heiden's Three Divine Poems (a novelty) revealed well-constructed and appropriate settings of texts by John Donne. Conciseness and briskness were noteworthy in the second of these, When Senses, which Thy Soldiers Are. Of six Italian madrigals, two by Marenzio, Zeffiro torna and Madonna mia gentil, had a delicate fluency; two by Monteverdi, Ecco mormorar l'onde and Ohimé, had more dramatic and complex moods; and two by Gesualdo were long and passionate. The Sept Chansons by Poulenc were charming and lyrical; at times the tessitura was so high that the upper voices were a trifle strained and sang too loud. But this was a minor flaw in an exceptionally worthwhile concert. E. B.

Jan Gorbaty, N. Y. debut, Feb. 14, A.—The young Polish pianist of modest demeanor made a favorable impression at his first local appearance. A large audience recognized him as an artist of distinction before he finished his colossal opening work, the Bach-Busoni Organ Toccata in C major. Hummel's Rondo, op. 11, exquisitely played, followed in sharp contrast. Beethoven's Appassionata Sonata's first and third movements came forth on the percussive side, but the second Andante con moto movement received reverential melodic consideration. Other listed items were: Thème Varié in B flat minor, Szymanowski; Two Mazurkas, D flat major, op. 30, No. 3, and F minor, op. 63, No. 2, also Scherzo in B minor, op. 20, Nocturne in D flat major, op. 27, No. 2, Chopin; La Semaine Grasse (from Pètrouchka) by Stravinsky. The last work was given thrilling performance, evoked cheers and prolonged applause. Encores were played. H. I. B.

Mary Bothwell, Feb. 15, A.—In contrast to her recent all-lieder programs, the blonde Canadian soprano opened her concert with Wagner's Dich, theure Halle, sung with joyous spontaneity and soaring tone. The Wagnerian group was continued with Träume, Im Treibhaus and the Tristan und Isolde Liebestod excerpt. In excellent vocal form, Miss Bothwell again evidenced the fact that her high range is a notable one—strong, sure, accurate in pitch and clear in timbre. In the rarely programmed Hugo Wolf group each lied was a collector's item, favorites for this listener being the Sterne mit den Gold'nen Füsschen, Elfenlied, and Herbstentschluss. In Befreit, of Strauss, the singer reached new heights of interpretative emotion. The entire group became imbued with a golden tonal color which brought repeated applause from the audience. The lieder sung were Hat's gesagt, bleibt nicht dabei; Heimkehr; and Cäcilie. Numerous encores were demanded. Paul Meyer, at the piano, was a superb coartist. M. C.

Olga Coelho, Feb. 15, E.—The Brazilian soprano-guitarist displayed colorful artistry in a program centering around several Latin-American folksongs. Her lower and middle tones were richer and fuller than her upper range, yet her vocalism was nearly always utilized with imagination or expressive purpose. While her guitar-playing supported her vocal line deftly or strongly, the suppleness and variety of her sensuous style gave sparkle and gleam to her accents and nuances. Besides the famous concert aria, Bachiana Brasileira No. 5 by Villa-Lobos, her more successful readings included Xango (Brazilian voodoo), The Owl Song (Mexican), The Little Hut (Brazilian), The Little Mule (Argentenian), and El Vito (Andalusian). Airs by Dowland and Alessandro Scarlatti were also listed. E. B.

Musicians' Guild, Feb. 16, E.—In the third of four concerts by this chamber music group, the violinist Joseph Fuchs, the violist Lillian Fuchs, and the cellist Leonard Rose collaborated splendidly in a full-blooded reading of the Mozart Divertimento in E flat (K. 563). Their performance seemed to have a melodiousness and vitality of its own and to stem from an awareness of many different ideas in a great score. Artur Balsam and Mr. Fuchs imbued the Fauré A major Sonata, op. 13, with considerable vividness. The Kroll Quartet gave the Beethoven String Quartet in B flat, op. 130, in its original form with the Grand Fugue, op. 133, as the final movement. E. B.

Gerard Souzay, Feb. 17, E.—The young French baritone of distinguished artistry, assisted sensitively at the piano by James Shomate, opened his list with three arias by Lully. The difficult colorature passages were traversed with the greatest ease, and in the Air de Cadmus there was a moving depth of feeling which made all the technical brilliance only a means to an end. In a group of Schumann lieder Mr. Souzay had chosen rarely sung works from the great number left by the composer. With admirable immersion in the emotional and poetic content, he made each a memorable experience. Three songs by Moussorgsky, sung in French, closed the first half. The baritone delved deeply into the meaning of these melodramatic pieces; the Berceuse de la Mort was distinguished by a great variety of interpretative shadings. La Nuit, by Saint Amand, a cycle of three songs, and the humorous A son Page by J. Leguerney were given first local performances. Relying on a sort of *Sprechgesang,* these pieces have merit as fanciful examples of a declamatory modern style; only a master-interpreter of the word such as Mr. Souzay can bring them to life in their full impact. The cycle of songs by Fauré, L'Horizon Chimérique, was sung with the greatest delicacy in word and music. The humorous Le Bestiaire by Poulenc and his virtuoso piece, La Belle Jeunesse, brought the official concert to a triumphant close. Many encores followed. H. W. L.

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SILHOUETTES By MARY CRAIG

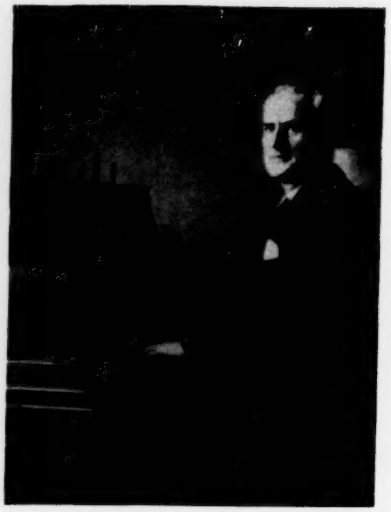
Understanding Singers' Voice Problems Vital

Along the block on Fifty-seventh St. between Sixth and Seventh Avenues, a casual stroller is likely to meet many of the music celebrities dashing in for a visit with manager and agent, or taking a constitutional to and from their adjacent homes or studios. From a building near Carnegie Hall, one may often hear a high-flung phrase of clear, beautiful tone carrying over the clatter of street noise and traffic roar. In many instances, the song will be pealing out from the studio of Samuel Margolis, who has guided the vocal training and acted as friend as well as teacher, with excellent results, in the careers of noted singers.

Mr. Margolis has worked in the high-ceilinged, huge and pleasant studio for eighteen years. He has watched the posters come and go on the great hall as the artists changed. He has seen his own pupils rise into international prominence, but he himself has not changed. The din of approbation has left him as untouched as the tumult outside his windows. With simplicity, sincerity and sure understanding, he works with his students. For the smallest and the greatest alike he feels a genuine responsibility which to the observer is heart-warming.

Opera Notables as Students

Mr. Margolis speaks almost hesitantly of his teaching and not at all of his success in that field. The interviewer must draw from him the admission that he is



pleased and happy when work goes well. The work itself is his chief objective and on that he speaks authoritatively. "The responsibility for the training and sustaining of singers is a grave burden," he said. "At the moment I have eight Metropolitan stars working with me. There is probably not one opera in which one or often two and three of my artists are not listed. That means, after I finish a heavy day of teaching, say at 9 or 9:30, I rush down to the Opera House, and either go backstage or catch the effect out front.

"Robert Merrill, for example, has been kept particularly busy on the roster. On the days he is scheduled to sing he comes in early in the day for a lesson and again for a vocal warm-up just before he goes to dress for the performance. I have been his only voice teacher, and he has worked with me since he was 17 years old.

"This season I have been especially pleased with the progress made by Delia Rigal, who is employing her fine voice with increasing ease and tonal beauty."

The noted teacher mentioned others famed in other opera fields, including Lucy Kelston, who has been making a name for herself in Italy and in London. Home for a short stay, the American soprano is currently studying with Mr. Margolis, who was one of the discoverers of her gifts a few years back during the Carnegie Hall auditions for a Madama Butterfly touring company. The opera group never got going but Lucy did—and, for the benefit of discouraged or aspiring young singers, it all happened through an audition.

Some Vocal Details

When questioned about the disputes and *pros* and *cons* on "vocal method," Margolis summarized the queries briefly in "I do not believe in 'method,' as no fixed rule can meet the problems of differing individual voices. I believe in *one kind* of production, which must be attained, but there are varied means of achieving this ideal. Different exercises and vowels must be utilized in specific cases. There are some singers who might vocalize all their lives on an 'Ah' vowel and never gain in clarity. For some, this Italian 'Ah' is completely constricting and the tone only grows more muddy or 'throaty' if one must speak in overused but comprehensible terms. Merrill had great difficulty phonating a clean 'ee' vowel. Once he had mastered that, it was amazing to hear the new warmth, beauty of texture and control that came

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into his singing. This is what I strive for with my pupils; to understand a problem or an inhibition or a flaw; to work with the pupil in finding out the solution.

"When I was a youngster I was sent to Europe for vocal study," Mr. Margolis continued after reportorial probing, "I had an allegedly phenomenal voice—a tenor. A bad throat, an ignorant or careless doctor finished my career chances. I still have an actual hole in the left vocal cord from the throat treatment which burned the tissues seriously. I can demonstrate a tone, but of course I cannot do any sustained, exacting singing.

"So I set myself to study voice production as a field of artistry and pedagogy. I was a good pianist, with basic musicianship. And on that, plus experience, I have built my ideas of how to teach people to sing with a production which is correct, effective, enduring, and, in addition, colorful and brilliant in sound."

Quietly charming and courteous, Samuel Margolis gives one the impression of a teacher who merits his success because it is based on fundamental personal study, long hours of technical work and complete sympathy with the aims and accomplishments of his students.

Colbert-LaBerge Mgt. Tours

The Quartetto Italiano, which was forced to cancel its American tour last fall due to the illness of Paolo Borciani, first violinist, now is coming to the United States for a sold-out tour, under Colbert-LaBerge Concert Management, beginning in September, 1953, and extending to the middle of December. Mr. Borciani, now entirely recovered, played with the group in a concert on Jan. 30 in La Chaux-de-Fonds, and they are scheduled for six concerts in Switzerland, 12 in Italy and appearances in France, the Netherlands and Germany.

The Amadeus Quartet from London, another ensemble on the Colbert-LaBerge list, is now on its initial tour of this country. The group Pro Musica Antiqua, from Belgium (five singers and six instrumentalists), return for a second American visit in the fall. They present Renaissance and medieval music, using original old instruments. Their American itinerary extends from Oct. 18 to Dec. 20.

Latest additions to the Colbert-LaBerge category of artists are the Loewenguth Quartet from Paris; Nikolai and Joanna Graudan, cello and piano duo; Helen Phillips, soprano; Alice Howland, mezzo-soprano; Hilde Somer, pianist; Dougherty and Ruzicka, duo pianists.

Phyllis Curtin, soprano, will be a soloist at the Bethlehem Bach Festival for the third consecutive year. She has been engaged by the Aspen Institute, Aspen, Colo., for this summer's festival.

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THE CHOIR CORNER

By Leon Carson

CHURCH ACOUSTICS

One frequently hears the cry that modern man, as far as his attendance at church service is concerned, cannot understand with ease the sounds he hears, both spoken and sung. While there are numerous other phases involved in the foregoing situation, one definite problem presents itself in many churches—that of the distortion of utterances as they emanate from pulpit and choirloft and as they reach the worshippers in the pews. It resolves itself into the question of how good or bad are the acoustics—usually the latter.

Our country can boast a large array of churches and cathedrals magnificently designed from the architectural viewpoint. We find many beautiful church interiors, however, in which no definite, expert consideration has been given to the art of sound conveyance. In some cases it is necessary to resort to mechanical amplification, which is rarely completely successful. Often it seems that acoustical engineers are not consulted until after the plans are completed, and work on the physical structure commenced.

What is really needed is more interrelated thought, planning and execution at the proper time by the major interests concerned—the church architect, the organ builder, the acoustician and the contractor, as well as the spiritual and musical heads of the church. Decisions on the correct location, type, design and space requirements for the organ and the choirloft, all in direct relation to the pastoral and musical functions to be employed, should be made mutually while the building plans are still fresh on the architect's drawing board.

Making Conditions Worse

It is unfortunately true that many architects and organ-builders have set ideas concerning the design of the building and the instrument, from which they refuse to deviate. As a result, we sometimes have the following phenomenon: After completion of the building and installations, there is supplemental use of acoustical "materials" to remedy what is clearly seen to be an error in calculation. This covers the original with layers of sound-deadening devices until the music and spoken word are muffled to such an extent that the worshipper's attention is distracted.

It is to the credit of the American Guild of Organists that this group has instituted a special national committee to explore the intricacies of church design, in conjunction with the disposition of the vital musical and other facilities. Church musicians are looking forward with anticipation to the findings.

Seven Last Words at Town Hall

The fifth year of the Lenten Series, The Seven Last Words, given in cooperation with the Protestant Council of the City of New York, is now in progress at Town Hall. These meetings are being held every Friday at 5:30 p.m., through April 3 at 5:10 p.m. An appropriate musical program has been arranged for each by Seth Bingham of the music faculty of Columbia University. The soloists are Nancy Kendall, Louise Moller, sopranos; Frances Lehnerts, alto; Robert Price, Eugene Mott, tenors; Calvin Dash, Andrew Frierson, bass. George William Volkel, organist and choirmaster of All Angels Episcopal Church, is at the organ.

Choral and Organ Notes

Jeanne Demessieux, famous French organist, presented a first New York recital program at the Central Presbyterian Church on Feb. 2. . . . On Feb. 15, at 4 p.m., the Central Synagogue, through the combined choirs of the Synagogue and the Crescent Ave. Presbyterian Church, Plainfield, N. J., presented the first New York performance of The Songs of Amos, cantata for baritone, chorus, organ, timpani and trumpet, by Charlotte Garden. The text is from the book of Amos, arranged by Rev. Dr. John M. Moment of Plainfield, and the musical setting is to traditional Hebrew tunes of the Sabbath and Festival ritual of the Synagogue. . . . Honegger's King David was sung on Feb. 8 at the Church of the Ascension, New York, by choir and guest soloists including Ruth Diehl, soprano; Beverly Wolff, alto; John McCollum, tenor; Salvador Tomas, narrator; Vernon de Tar, organist-choirmaster. . . . Haydn's The Creation was given at the Park Avenue Christian Church, New York, on Feb. 8 and 15, with augmented choir and LuCretia Ferre and Rosemary Tiernan, sopranos; David Seegmiller, tenor; Floyd Worthington, bass, under the direction of Solon Alberti. . . . Robert L. Mahaffey of St. James Episcopal Church, Danbury, Conn., has been appointed organist and choirmaster at St. John's Episcopal Church, Brooklyn. . .

Clarence Dickinson, organist and choirmaster at the Brick Church, New York, will conduct the oratorios Elijah on March 8; Requiem (Verdi), March 15; St. Matthew Passion, March 22; The Crucifixion (Stainer), April 3 (noon). Motet choir and solo quartet will participate. . . .

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Chicago Fetes Bruno Walter

By René Devries and Dosha Dowdy

CHICAGO.—Bruno Walter concluded his guest appearances this season with the Chicago Symphony Orchestra, with the concerts of Feb. 5 and 6 when he programmed Schubert's "Unfinished" Symphony and Mahler's Das Lied Von Der Erde. Walter's interpretation of the Schubert work gave it new values, and the freshness and simplicity of its performance was pure delight. Dr. Walter, who had premiered the Mahler score at Munich in 1911, conducted it with wonderful command, giving the work a most impressive and inspired performance. As the contralto soloist, Elena Nikolaidi revealed glorious tones and a poise that fitted the text of this poignant score, based upon poems from Hans Bethge's The Chinese Flute. Set Svanholm was a fortunate choice, vocally and interpretatively, for the demanding role. A tremendous ovation including the orchestra's "tusch" followed the performance.

George Schick took the podium for the final guest appearances before Kubelik's return from Amsterdam, conducting the Tuesday concert and the midweek pair of Feb. 10, 12 and 13. The all-Brahms program on Tuesday opened with a finely sensitive reading of the composer's Variations on a Theme of Haydn, followed by a first performance here of the Schicksalslied (Song of Destiny) for chorus and orchestra, given with combined choruses from the Chicago Musical College (Ernst Levy, director); Illinois State Normal University, directed by Emma Knudson; and Illinois Wesleyan University, by Lloyd Pfautsch. Schick and his well-blended forces achieved an articulate performance of this lovely work, bringing out its full beauty, and particular spiritual quality. Brahms' Symphony No. 4 was substituted belatedly both on this program and that of the Thursday-Friday concerts for Concertos of Brahms and Rachmaninoff, canceled due to illness of William Kapell, who was to have been the soloist.

While the opening movements of the Brahms Fourth lacked eloquence in their too slow tempi, full justice was given the performance of the stirring Allegro Giocoso and Allegro Energico e Passionato. Other works programmed were Verdi's Overture to La Forza Del Destino, Copland's Quiet City, for trumpet, English horn and strings, and Borodin's Second Symphony, too monotonous rhythmically to be often enjoyed.

Symphony News

On March 2, the Chicago Symphony Orchestra will leave on a two-week Eastern tour. Opening in Detroit that night, the Orchestra will go on to Syracuse, Utica, N. Y., New Brunswick, N. J. (Rutgers College), Newburgh, N. Y., Stamford, Conn., Washington, D. C. (Construction Hall), New York City (Carnegie Hall), Northampton, Mass. (Smith College), Hanover, N. H. (Dartmouth College—afternoon and evening), Boston (Symphony Hall), Troy, and Jamestown, N. Y., and Lima, O., returning to Chicago on March 10. Mr. Kubelik will conduct all the concerts on tour.

Minneapolis Symphony in Visit

Orchestra Hall was filled to capacity on Feb. 14, when the Minneapolis Symphony Orchestra played a benefit performance for the Hill Toppers, part of the Great Lakes Foundation. Beethoven's Egmont Overture and "Eroica" Symphony, Strauss' Till Eulenspiegel, and a suite from Ravel's Daphnis et Chloe comprised the program. Antal Dorati's conducting had verve, pace, and authority; the orchestra's response was marked by an agreeably virile tone and a fresh and forceful approach to the familiar music at hand. Sustained applause—and a few unmistakable "bravos" at the close of the concert—demonstrated without question the audience's thorough satisfaction with both the content and the execution. Particularly the Ravel came off with an ebullient sparkle and dash.

Luboshutz-Nemenoff in Piano Series

Pierre Luboshutz and Genia Nemenoff are aristocrats of their art. In Orchestra Hall recital on Feb. 8 (Allied Arts Piano Series) the noted duo's apparent congeniality was quickly contagious, and their audience relaxed to hear one of the most delightful concerts of the season. Whether paying highest respect to Mozart in their beautiful performance of the A Major Sonata, giving Reger's Introduction, Passacaglia and Fugue its true design, or tossing off Nemenoff's Fantasy on Themes from Fledermaus with Viennese gaiety, there was always elegant style, true spirit of the music, and such ease of performance as to obviate consciousness of mechanics. Dello Joio's rewarding Suite from the ballet On Stage and Portnoff's attractive Perpetual Motion (both written for and dedicated to the artists) and Debussy's Lindaraja completed the program followed by numerous encores.

Pro Musica Trio Program

The Pro Musica Trio's February concert at the Arts Club of Chicago, held especial interest for the guest appearance of Hugo Kolberg, internationally known violinist, formerly concertmaster under Fritz Reiner in Pittsburgh and currently soloist for Reiner's RCA Victor recordings. With Mr. Kolberg's fine musicality and beautiful tone complementing the artistry of Nina Mesirow-Minchin, pianist and founder of the Trio, and Leopold Teraspulsky, its permanent cellist, a remarkable homogeneity of spirit was achieved in highly polished performances of Loeillet's Sonata in G Major and Tchaikowsky's A Minor Trio. The audience demonstrated enthusiastic appreciation of this happy combination of first rank artists.

Budapest Quartet Concerts

High occasions here musically are the annual visits of the Budapest Quartet, when two concerts are given on successive evenings under Howard R. Will's concert management. They played to sold-out houses in Kimball Hall, giving quartets of Haydn, Mozart and Beethoven, on Feb. 7; and of Mozart, Brahms and Schubert the following day. The artistry of the Budapest group, and the extraordinary ensemble which these sensitive and cultivated musicians produce, made for performances on a high artistic level.

Marais and Miranda

Marais and Miranda, international balladeers, in their Feb. 11 concert at Fullerton Hall, again showed their musicianly

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FRANZ BENTELER, appearing in Fullerton Hall recital on March 11, will play his Ballestrieri violin (1775), at one time in the possession of Eugene Ysaye. Mr. Benteler was guest artist at the concert given by the Mendelssohn Club of Rockford, Ill., on Feb. 19.

way with a ballad and delighted the audience. Their flashes of with and robust comedy evoked happy laughter. This was the second Chicago appearance of the season. If their fans have any say in the matter, this pair will have to return a third time. G. M.

Eva Bober Scores in Recital

Eva Bober, soprano of Baltimore, made an effective debut in Kimball Hall recital (Bertha Ott Mgt.) on Feb. 11. Miss Bober's charming personality was reflected in her vocal address. Possessor of a large coloratura voice, she used intelligence to expound the moods of the song lore she programmed. Songs of Lully, deliverd with tonal clarity and understandable French, put her in good standing from the beginning of her recital. Norina's aria from Donizetti's Don Pasquale gave us further evidence of her elegant vocalization. In Lieder of Schubert and Brahms she exposed another facet of her artistry in beautiful articulation of the texts. Four unedited songs of Debussy—Pantomime, Clair de Lune, Pierrot and Apparition; Two Chinese Love Songs by Hurst, and songs by R Green, Niles and Menotti (Monica's Aria from The Medium) completed the well-built program. Leo Heim's accompaniments added materially to the success of the recitalist.

Edith Lang in Award Program

Edith Long, winner of the Society of American Musicians Young Artists Contest, gave her award recital in Kimball Hall, filled to capacity, on Feb. 11. Of operatic bearing as to voice and looks, Miss Lang took at least one of her listeners by surprise, for it is unusual to hear a young artist sing so well in a program that would do honor to a first-flight artist. Her beautiful voice, exceptionally large even for a *spinto* soprano, was matched with authoritative delivery and clear enunciation in intelligent interpretations of works by Handel, Bononcini, Mozart, Brahms, Mahler and Strauss, comprising the first half of the program; a French group; songs of Pizetti and Santoliquido; and in closing, Nicolas Slonimsky's six epitaps titled Gravestones at Hancock, New Hampshire. Adelaide Berkman, at the piano for Miss Lang, proved to be a reliable pianist, if not a forceful accompanist.

Ganz Honored

The Little Theatre of Chicago Musical College was overflowing when a program of original compositions of Rudolph Ganz was sponsored by Iota Alpha Chapter of Mu Phi Epsilon on Monday evening, Feb. 9. The program contained Serenade, and Love in a Cottage, op. 8, Book 1, sung by Don Grobe, tenor; The Angels Are Stooping and Cradle Song by Marianne Kosalowski, soprano; Scherzino, played by Elaine Cray, pianist; The Way That Lovers Use, and Will O' The Wisp by Joan Volek, soprano; Percussional Melée, op. 33, No. 4, performed by Maxine Knorr, Mayne Miller, Max Hardy, Elaine Cray and Ed Oliver. Esther La Berge, mezzo, of the school faculty, sang Woman's Last Word followed by Animal Pictures (with comments), performed by Mr. Ganz, who also accompanied the singers.

A social hour concluded the successful occasion given to benefit its sorority sponsor.

Among the Artists

Soulima Stravinsky was a recent visitor here as soloist with the Chicago Business Men's Orchestra, playing Mozart's rarely performed Concerto for Piano and Orchestra in E flat major, No. 10 and encores, demanded by his audience. Other appearances of this gifted artist within the month include those in recital at the University of Oklahoma; and as soloist with the University of Illinois Orchestra for MTNA at their annual meeting in Cincinnati. Following a tour through the East, Mr. Stravinsky will sail for Europe, where he will combine playing with a vacation.

Robert Macdonald was warmly welcomed when he visited many friends here recently, en route with John Carter on a tour through Michigan, Ohio, New Mexico and Arizona.

Helen Kettner made a brilliant solo appearance with the Oak Park-River Forest Symphony Orchestra in Rachmaninoff's Piano Concerto No. 3 on Feb. 11.

Mrs. Florence Price was honored on the occasion of the Television "Pops" Concert by members of the Chicago Orchestra (Feb. 18), when her Three Little Negro Dances were played.

Helen Curtis Guest of Southern Festival

Helen Curtis, author of the famed Fundamental Piano Series, was guest lecturer of the Festival of Arkansas State Music Teachers Association held at the Womans City Club of Little Rock, on Feb. 28. Miss Curtis, together with Dr. Clarence Burg, Dean of the Department of Music of Oklahoma City University, acted as adjudicator for the piano contests with approximately 300 preschool, intermediate and advanced pupils participating.

From the Studios

Grace Welsch of the American Conservatory of Music piano faculty, presented pupils in joint recital with those of Robert Speaker in the school's Recital Hall lately. Those participating were Karen Quillman, Gail Quillman, Motzi Ryder, Doris Hogg, Murray Bradshaw, Thomas Camp and Dolores Gudelj Bullard.

Barre Hill's gifted pupil, Sunya Lindseth, was heard as soloist with the North Side Symphony Orchestra, Feb. 22, in Verdi's Pace, Pace, Mio Dio from La Forza Del Destino. She also sang recently with the Western Springs Orchestra, the Maywood Festival Chorus in Handel's Messiah, and leading roles in "Opera at 8:30" performances directed by Barre Hill.

Gads Hill School Receives Presentation of Grand Piano

CHICAGO.—Mu Phi Epsilon began its celebration of its 50th anniversary year with a presentation of a new grand piano to the Mu Phi Epsilon School of Music at Gads Hill Center here on Jan. 25. In honor of its founders, Mu Phi Epsilon has raised a special memorial fund for various philanthropic activities during the anniversary year. Money was appropriated from this fund for half the cost of the piano, and the rest was donated by J. M. Wyley of Minneapolis, a patron of Phi Rho Chapter, Minneapolis College of Music. Mrs. Eugene Gamble, national second vice-president of the sorority, presented the piano to Winnifred Erickson, director of the music school, and Robert McKisson, president of the Gads Hill Board. A recital was given by pupils of the school and artist members of the sorority.

Phi Rho Chapter, Minneapolis College of Music, will install new officers on March 5—president, Valera Duven; vice-president, Annajane Anderson; recording-corresponding secretary, Margaret Krause; treasurer, Rosemarie Hinman; historian, Evalynn Shenk; chaplain, Jean Akers; warden, Sally Paulson. Ruth Havlik, past president of this chapter and faculty adviser, was recently elected national editor of the sorority and North Central Province Governor.

Henry Levine Addresses Club

Henry Levine, pianist and teacher, was guest speaker before the Philharmonic Woman's Club on Feb. 10 at their meeting in the Rudie-Orloff Studio. He addressed the club on Government Support of the Fine Arts.

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MUSICAL JOTTINGS

The 300th anniversary of the birth of **Arcangelo Corelli** was marked in Rome by a ceremony at the City Hall on Feb. 17; a plaque was unveiled on the house where the composer died, and a victor's laurel wreath was placed on his tomb in the Pantheon. . . .

The second annual Brandeis University Festival of the Creative Arts will be held on the campus of that Waltham, Mass., institution during week of June 14, under direction of **Leonard Bernstein.** . . . The Musical Times reports that **Zoltan Kodaly's** 70th birthday was marked in December when the Budapest State Opera gave a new production of his Hary Janos; earlier the composer had received the **Kossuth** Prize, about $4,500. He is now working on the second volume of Hungarian folksongs started in collaboration with **Bartok,** the first of which appeared in 1951. . . .

The British Honors List, in addition to the C. B. E. awarded to **Kathleen Ferrier** and **Boyd Neel,** gave the O. B. E. to **Edward Isaacs,** director of the Manchester Tuesday Midday Concerts, and **Kenneth Wright,** assistant head of music in the television department of the BBC. . . . The ninth international competition for performers will be held in Geneva, Switzerland, Sept. 21 to Oct. 4 next; entries must be made before July 15 to the Secretariat, Conservatory of Music, Geneva. . . . **Sir William Walton** was commissioned by the Arts Council of Great Britain to write a Coronation march, Orb and Sceptre, which will be played in Westminster Abbey before the ceremony. . . .

Artur Rubinstein has been made an Honorary Academician of the Rome Academy of Santa Cecilia, one of the world's oldest musical institutions founded in 1566 by **Pope Pius V.** . . . **Wallingford Riegger,** composer, has been elected to the National Institute of Arts and Letters. . . . Montana State University at Missoula will dedicate its new School of Music building in May with choral scores commissioned from **Lowndes Maury,** of Hollywood and **Herbert R. Inch,** of New York, also with orchestral and band works written for the occasion by **Paul L. Abel, Jr.,** and **Robert Sutton** of the faculty. . . . The first stage production of **Wat Tyler,** opera by **Alan Bush,** British composer, will be given next spring by the Leipzig Municipal Opera. . . . Atlantic City, N. J., is forming a Symphony Orchestra under the musical direction of **Van Lier Lanning,** founder of the Jacksonville, Fla., Symphony Orchestra. . . .

Henri Temianka, first violinist of the **Paganini** String Quartet, has made an excellent recovery from serious injuries received in a motor accident in Michigan in January, and resumed his tour with the Quartet in Washington, D. C., on Feb. 12; the violist of the group, **Charles Foidart,** who was driving the car, had slight injuries but did not require hospitalization. . . .

Mattiwilda Dobbs, American coloratura soprano, will be presented in this country next season by **S. Hurok.** . . . The Three Choirs Festival in England will take place this year in Gloucester Cathedral, between Sept. 6 and 11 next. . . . Babar the Elephant, opera for children by **Nicolai Berezowsky,** had its world premiere by the Little Orchestra Society at Hunter College on Feb. 21. . . .

A hitherto unknown work of **Beethoven** is to be published by Breitkopf & Haertel—a Romance Cantabile for piano, flute and bassoon, with accompaniment of two oboes and string orchestra, according to the Dutch publication, Mens en Melodie. . . .

Michael Rhodes, American baritone, has been engaged for the season 1953-4 by Regensburg State Opera in Germany, and will sing Telramund, Rodrigo (Don Carlo) and Hans Sachs; he will also appear with the Vienna, Munich, Stuttgart and Hamburg Operas. . . . The University of Tennessee is to award its annual **Grace Moore** Scholarship in Music to a student of that state who is a high school graduate (details from the Department of Fine Arts, University of Tennessee, Knoxville; auditions April 11-14). . . . **William Kapell,** who was once a winner of the Philadelphia Orchestra Youth Concert auditions, played Prokofieff's Third Concerto in the third Student Concert of that orchestra on Feb. 23, as a sort of quid pro quo. . . . **Dr. Bertha Foster,** founder and president of the Musicians Club of America, a home for elderly musicians in Miami, Fla., appeared on Feb. 21 over Station WOR on the Country Editor Program, "emceed" by **Hume Dixon,** on the topic, "Why Do We Permit So Many of Our Great Musicians to Die in Want?" . . . **Fredric Vonn,** pianist, was one of a group of international musicians appearing in a Brotherhood Week program at the Labor Temple, N. Y., in the Round the World Festival directed by Mrs. Mary Olds. . . .

Roy Harris conducted his Seventh Symphony as guest with the Pittsburgh Symphony. The same ensemble, in the previous concert pair, had **Heitor Villa-Lobos** as guest conductor of a program including his works. . . .

Evan Whallon, conductor of the Springfield (O.) Symphony Orchestra, is conducting a column, Let's Talk about Music, in the News-Sun of that community every Sunday. . . .

The "Met" will give four performances at Northrop Auditorium under the sponsorship of the University of Minnesota, May 15 to 17, including Rosenkavalier, Boheme in English, Samson et Dalila, and Don Giovanni. . . . Among artists engaged to record for Remington are **Mack Harrell, Tossy Spivakovsky, Sylvia Marlowe, Leonid Hambro,** it is announced by **Laszlo Halasz,** director. . . .

A new technicolor film, **Gilbert** and **Sullivan,** is now being made in Great Britain, with the roles of these worthies portrayed respectively by **Robert Morley** and **Maurice Evans.** The D'Oyly Carte Opera Company will participate, giving Trial by Jury complete, and excerpts from Mikado, Iolanthe, Gondoliers, Pinafore, Pirates of Penzance, Yeomen of the Guard, and Ruddigore. . . .

Queen Elizabeth II conferred the decoration, Commander of the Order of the British Empire, on **William Primrose,** violist, at Buckingham Palace on Feb. 24; it had been awarded to him by the late **King George VI.** . . . A daughter, Kathleen, was born on Feb. 20 to **Eileen Farrell,** soprano, who is the wife of **Robert Reagan;** it was the second child of the couple. . . .

Igor Oistrakh, 21, son of **David Oistrakh,** noted violinist, won the first prize of 25,000 zlotys ($6,250) in the **Wieniawski** International Violin Competition in Poznan, Poland. . . . The Duluth Symphony, marking its 20th anniversary this season, under **Hermann Herz,** will perform a Symphony by **Dr. Addison Alspach,** head of the music department of the University of Minnesota, Duluth Branch, on March 27. The manager of the organization, **A. H. Miller,** was presented with a gold watch at the season's opening concert by **James G. Nye,** first president of the orchestra, in appreciation of 20 years of loyal service. . . .

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"Met" Air Auditions in 14th Year

The Metropolitan Opera Auditions of the Air radio program is now in its 14th season (ABC network, Monday, 9-9:30 p.m., EST). This broadcast, which brought to light in the past such talents as Risë Stevens, Leonard Warren, Patrice Munsel and Eleanor Steber, presents two singers on each program, accompanied by the ABC Symphony Orchestra under the direction of one of the Metropolitan Opera conductors or associates, including Alberto Erede, Fausto Cleva, Kurt Adler, Tibor Kozma and Renato Cellini. Singers who mail an application for a preliminary audition to the ABC Studios in New York and are considered qualified for a hearing, perform at least two operatic arias, selected from those listed on his or her application, before an auditions board consisting of John Gutman, Assistant Manager of the "Met"; Kurt Adler, chorus master, and William Marshall, producer-director of the program for the network. At times Mr. Gutman's place is taken by Tibor Kozma.

If a singer is selected for the program, he receives a notification when to appear. If his performance on the air is then considered one of the best of the season, he is recalled for the semi-finals near the end of the season, and if he still remains one of the best, is selected for the finals. Winners of the final tests are chosen by a committee including Rudolf Bing, General Manager of the "Met"; Max Rudolf, Assistant Manager; Messrs. Gutman and Adler; Frank Vagnoni, manager of ABC's Music Division; Mr. Marshall, and various conductors of the opera house. Cash awards are given to final winners, for the purpose of study in the U. S. or abroad, under the supervision of the Metropolitan.

Maxine Dorelle's Opera Cameos

Maxine Dorelle's New York studio is the center for her teaching and the preparation and presentation of her Dorelle Opera Cameos series, and is also headquarters of the Dorelle Concert Trio, which consists of Miss Dorelle, soprano; Sidney Raphael, pianist, and Walter Scott, violinist.

In the Dorelle Opera Cameos, Miss Dorelle, assisted by Mr. Raphael, gives summaries of operas, from overture to finale, on alternate Mondays. Currently scheduled are Faust, March 2; Aida, March 16; Boheme, March 30; and continuing every other Monday through the spring. The soprano assumes the central role of each opera, speaks the other parts and tells the story to music. The purpose of the series is to promote a better understanding of opera.

A forthcoming engagement for the Dorelle Concert Trio is a program on March 12 for the Brooklyn Colony, National Society of New England Women.

Matzenauer Resumes Teaching

Mme. Margaret Matzenauer has returned from Europe and will resume teaching of serious singers for opera, concert and oratorio, and give special coaching for radio and television. Mme. Matzenauer announces a scholarship for a meritorious young American student, whom she will prepare for a career in singing. For information regarding scholarship application, applicants may write to Mme. M. Matzenauer, 225 West 86th Street, New York City.

NEWS IN BRIEF

Two premieres were included in the concert of contemporary music by the Loewenguth Quartet at the New York Public Library on Feb. 8—the first performance anywhere of Karl Weigl's Quartet in C major (dedicated to Elizabeth Sprague Coolidge) and the American introduction of Marcel Delannoy's Quartet in E major.

Jean Swetland, soprano, and Joseph Scandur, baritone, are under the management of the Columbia Lecture Bureau, Inc., presenting a duo program in costume. Both are artist-pupils of Amy Ellerman.

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Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

March 1. New York Philharmonic-Symphony, Igor Stravinsky conducting, CH, A; Suzanne Kabrijiani-Simonee, soprano, TH, 5:30 p.m.; Andres Segovia, guitarist, TH, E; Maria Eugenia Sobol, pianist, CRH, A; Lillian Pinckney, mezzo-soprano, CRH, 5:30 p.m.; Iris Rogers, soprano, CRH, E.

March 2. New York Philharmonic-Symphony (Pension Fund Concert), Bruno Walter conducting, Frances Yeend, Martha Lipton, David Lloyd, Mack Harrell, soloists, with Westminster Choir, CH, E; Little Orchestra Society (Rudolf Serkin, pianist, guest soloist), TH, E.

March 3. Jascha Heifetz, violinist, CH, E; Isabel Mourao, pianist, TH, E; Berenice Bramson, soprano, CRH, E.

March 5. New York Philharmonic-Symphony, Guido Cantelli conducting, CH, E.

March 6. New York Philharmonic-Symphony, Cantelli conducting, CH, A; Pittsburgh Symphony, CH, E; Schrafft's Choral Group, TH, E.

March 7. New York Philharmonic-Symphony, Cantelli conducting, CH, E; Luther College Concert Band, TH, 5:30 p.m.; annual scholarship concert, Greenwich Music School, TH, E; Farband Choral Concert, CRH, E; Fine Arts Ensemble, CFCH, E.

March 8. New York Philharmonic-Symphony, Cantelli conducting, CH, A; John De Armas, tenor, CH, E; Andrius Kuprevicius, pianist, TH, A; John Harms Chorus, TH, 5:30 p.m.; Golden Gate Quartet, TH, E; Maria Eugenia Sobol, pianist, CRH, A; Fritz Busch Memorial Concert, CRH, 5:30 p.m.; Richard Loo, baritone, CRH, E; New York Trio, presented by LADO, CFCH, E.

March 9. Chicago Symphony, CH, E; Musicians Guild, TH, E.

March 10. Philadelphia Orchestra, CH, E; Concert Choir, conducted by Margaret Hillias, 3rd of three choral concert clinics, CRCH, E.

March 11. Boston Symphony, CH, E.

March 12. New York Philharmonic-Symphony, Cantelli conducting, Claudio Arrau, soloist, CH, E; Concert Choir, Margaret Hillis, conductor, TH, E.

March 13. New York Philharmonic-Symphony, same as March 12, CH, A; Fordham University Glee Club, TH, E; George Yourenieff, baritone, Natalie Yourenieff, soprano, CRH, E.

March 14. Boston Symphony, CH, A; New York Philharmonic-Symphony, Cantelli conducting, CH, E; John De Merchant, baritone, TH, 5:30 p.m.; Gwendolyn Smart Geddes, soprano, TH, E; Sydney Morrow Piano Ensemble, CRCH, E.

Clarence E. Cramer Bookings

Clarence E. Cramer's list of artists is booked for many engagements in 1953-54 from coast to coast. Mishel Piastro and the Longines Symphonette have a tour of more than 20 weeks, with Columbia Artists Management handling the East and West Coast bookings by arrangement with Mr. Cramer. Mr. Piastro and the orchestra will leave New York in late September for a transcontinental itinerary through the northern states, then southern Canada for the Gee brothers' concert courses, Winnipeg to British Columbia, south to southern California, and return to New York by way of Texas, the South and central west. In February, March and April, 1954, the Columbia office is booking an eastern tour, including the Canadian Maritime Provinces, by arrangement with Mr. Cramer.

Sinda Iberia, new Spanish dancer, with two male dancers, Spanish guitarist and a pianist, is announced exclusively from Pittsburgh and Atlanta, west, for a transcontinental tour. Ruth Page, now in Paris, is working on a new ballet for the British Coronation in May. With Bentley Stone, two male dancers and a pianist, this group will make various American appearances. Ida Krehm, pianist, after playing on the Distinguished Artist Series of the Canadian network, Feb. 15, sailed for Europe, where she will give concerts until October.

Chicago's Pro Musica Trio will tour the summer schools, and make their regular tour next winter. They are now in their 21st annual subscription season for the Chicago Chamber Music Society.

Elizabeth Humphrey, soprano; Bernard Izzo, baritone, and Ralph Dodds, pianist, feature songs and duets in a lighter vein in a program called "In Operetta Time." Mr. Izzo appears March 21 and 22 with the Indianapolis Symphony for the third successive season, and the Apollo Club and Chicago Symphony on April 7. The Serenaders Male Quartet of radio and TV have nearly 100 concerts this season, in personal appearances in frequent short trips from Chicago.

Ralph Nielsen, Chicago tenor, has made more than 1,500 radio and TV appearances, including some 700 as a solo artist. His concerts now include some with the Marlinn String Trio as assisting artists and accompaniment. Hortense Love, Negro soprano, will make her eighth transcontinental tour, featuring her new musical sketch based on the story of Ruth and Naomi, and including five major oratorio selections and the reading of the biblical narrative.

Lausanne Opera Singers' Contest

LAUSANNE.—The third International Competition for Opera Singers will be held under the auspices of the Municipality of Lausanne, from May 29 to June 4 next. The contest has been organized by the Association des Interets de Lausanne, the local Conservatory of Music, Radio-Lausanne, and the Municipal Theater. The contest is open to singers of either sex and of any nationality born after Jan. 1, 1921. Previous winners of the Prize of the City of Lausanne are not eligible. For the eliminatory test, each competitor must present five arias or scenes from opera.

The awards include ten prizes of 100 Swiss francs each and ten "Mentions" with medal, to be granted by a jury of musical notables from various countries. The prizewinners will sing gratuitiously in a concert with orchestra at the Municipal Theatre on June 4, the program to be broadcast by Radio Sotiens. A living stipend of 20 Swiss francs a day is granted to those who pass eliminatory tests, until the concert.

Entrance applications may be secured from the Secretary, Concours International pour Chanteurs d'Opera, Conservatoire de Musique, 6 rue du Midi, Lausanne, Switzerland, and must be submitted before May 1, 1953.

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BERNICE FROST SAYS...

THE QUESTING ADULT STUDENT

When considering the subject of adult piano study, it soon becomes apparent that one has to deal with special cases. While every adult taking piano lessons does so primarily to learn to play this instrument, there are often other cultural desires underlying the paramount one. These various urges may be clearly apparent to others, but at times they are subtly concealed.

A letter from a piano teacher in Kentucky is the reason for the topic being considered. It reads in part as follows: "So much has been written about the teacher's concern over the adult beginning student that I should like to add a few sentences. I have had many such students who gave me little musical satisfaction, although all were a pleasure to teach, but I have had a few who were satisfying in the extreme in their musical progress and development in various ways.

"These few were at first anything but serious, were concerned with too many interests, and incapable of applied effort. One wondered why they tried to study at all. In time, though, one found that they not only were seriously seeking to learn music, but consciously or unconsciously were in search of many other things.

"With these few, music did wonders as their thinking was brought into focus; they gained confidence, and endless new avenues of interest were opened to them. Please urge every teacher to work patiently and carefully with each and every adult student. . . ."

The writer is especially pleased to have this letter, as the influx of adult pupils is constantly growing in many parts of the country. Piano teachers can do so much for the adult as a person through the approach to piano study.

Searching for the Intangible

There have been three unusual beginning piano students in the writer's studio during the past few years, of whom one is rather noteworthy because of having been "hopeless" for so long.

Her search for an intangible something began with embracing some Pollyannish cult grou 'hen changing to a "You, too, can b. harming" course. This was followed by a "Projecting Personality" period of many weeks. All of which resulted in a lull, to permit the balancing of her budget.

Again eager for development, and realizing that her many courses had left her with no material gain, she enrolled for an intimate and exclusive lecture series on "How to Marry a Millionaire. By this means she awakened to the fact that she should go where she might meet eligible gentlemen. So she subscribed for a series of Morning Musicales held in a private ballroom.

Flighty as had been her actions hitherto, this introduction to good music aroused within her a desire to study it. For several years now she has found a complete outlet in her piano study; has found new friends, and through her many new contacts has taken on a completely new existence. Her sense of humor is highly entertaining; her judgment of values is right; her spiritual faith is firm, and she is continuing to find that music can do many things for many people. P. S.—She has also become engaged to a personable and successful young man.

Making Study Practical

What approach for beginners can be used to show immediate results?

M. K., Del.

One assumes that by immediate results is meant the playing of the piano. Modern procedures in piano study do just that—the pupil leaves the very first lesson playing some little role. What a difference from the procedures of former pedagogy! The pupil then did everything but play the piano—learning notation through lines and spaces, aided by illustrations of the cows eating grass and boys doing finely; spending hours on time (not rhythm), learning note values, etc. All this was continued for weeks before any actual sense of playing, the piano was acquired.

On the other hand, under the new procedure, in pianistic as in all education, learning through doing has brought deep satisfaction to pupil, parent and teacher alike.

Report Cards

Do you approve of using report cards, and if so, which kind? Do you think the use of gold stars or other small tokens of value? G. W., N. J.

All questions in this column and similar columns can so easily be answered by the phrase: "It all depends upon the pupil." And in this case the answer does especially apply. The use of report cards seems less objectionable than that of gold stars. Many good teachers use both and, if it encourages a pupil to do better work, there is no serious reason not to employ them. They should be used sparingly, however, and with a long range in view, as their effectiveness may diminish if they are given for too many achievements.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

Bartok Is Easy! by Bartok, $1. 15 of the more melodious pieces by this master have been compiled and edited by Denes Agay, chosen from his 1908-9 period when he was inspired by his country's native tunes and also interested in writing constructive teaching pieces. These short miniatures, grades 2-3, are in finest style and form a strong bridge into the modern idiom. 18th Century Italian Keyboard Music, arr. and edited by G. F. Malipiero, $1. 6 short pieces worth attention although their composers are not of greatest fame. Being minuets and sonata-movements demanding clarity and finish, it is interesting that they remind of Mozart rather than Scarlatti. Grade 5. Sunrise At Sea, by Johan Franco, 35c. A 2-page solo in quiet mood, with short groping motives which seem to mean the fingers of the rising sun in this tone-picture. C major, requiring legato connection on white keys. Grade 3. Little Tambourines, by Bobbs Travis, 35c. A whirling rhythm in 6/8 which could not be in happier mood. A good study in finger dexterity, grade 2. Theodore Presser Co., Bryn Mawr, Pa.

Navajo Lullaby, by G. F. McKay, and Jim Dolan, Private Eye, by A. L. Scarmolin, 35c each. Contrasting titles, but still terms understood by our small-fry at the piano. Each piece has a distinctive melody with some charm and requirements for musical phrasing within its 2 pages. Grade 2. Oliver Ditson Co., Bryn Mawr, Pa.

Jolly Men and The Attic Playroom, by Leota Stilwell, and The Fox Hunt, by G. Alex Kevan, 35c. These are 3 of the 6 new titles appearing in a series for early grades. Simple enough for the beginner, often with words set to the tunes, these make interesting fare for the pupil and teacher. E. B. Marks Music Corp., N. Y.

For the Educator

We Wrote a Symphony, by Ruth Bradley, $1.50. Anyone who doubts the musical feeling and interest of our youngsters or the enthusiasm and skill of their school teachers will renew his confidence on reading this book. It is a detailed but exciting account of how 6th grade pupils in a San Jose, California, public school under the enlightened guidance of their teacher, Miss Bradley, group-composed a four-movement work for their own symphonic ensemble. The sections of the music, of which the full score is given, are wisely short and of proper difficulty for young players. Entitled "Wings," the music has aviation as its theme and seems symbolic of the high inspiration found in working out such a project. This book should be required reading for all teachers of children C. C. Birchard & Co., Boston.

For Choral Groups

Round and Round and Round They Go, by Oliver Daniel, $1. A charming book of 99 rounds to be sung and enjoyed by all. The source and date of each is given, there is a breezy preface and amusing illustrations. C. C. Birchard & Co., Boston.

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Up and Down the Guild Keyboard

By Grace White

Edwin Hughes is conducting a piano class during the first week in March in Washington; Jeannine Romer, from his New York studio, will give a recital in Atlanta; Ronald Hodges and Carlyle Seymour have a March two-piano recital in Washington, N. C. Josephine Caruso played at the Brooklyn Academy in February for the American Music Festival broadcast on WNYC.

Luisa Stojowski has been engaged by the Woman's College of the University of North Carolina at Greensboro for her course in Fundamentals of Piano Practice, repertoire, and an illustrated lecture on Chopin. Mme. Stojowski speaks today, March 1, before the Northern New Jersey Music Educators, of which Edna Kaempfer is chairman.

Leo Podolsky has before him the completion of a tour diagonally across the United States, including the following cities: Lakeland, Fla.; Cincinnati; Muskogee, Okla.; Amarillo, Tex.; and Albuquerque, N. M.; San Diego; Fresno; San Jose; San Francisco; Oakland; Portland; Seattle; and Bismarck, N. D., then returning to Chicago.

Dorothy White had a new experience in Delmar, N. Y. (a suburb of Albany). The local manager told her just before the performance that ninety per cent of those present had never attended a concert of any kind before. Yet they gave rapt attention and in the "audience participation" numbers their enthusiasm almost carried them away. Miss White's March dates are as follows: Syracuse, Brooklyn Academy, Glen Rock, and Millburn, N. J.; Bach Festival, Waco, Tex.; Austin; San Angello; Fort Worth; Toledo, and Chicago.

Bernard Kirshbaum will conduct a five-week training course for music counsellors of summer camps in Steinway Hall, beginning in April. He has a placement service in connection with the course.

Louise Knight has been made head of the piano department of Kenwood Convent of the Sacred Heart in Albany, N. Y. Miss Knight is chairman of the Mozart Ensemble Recital, which will be given by the Albany MTA in March.

March Suggestions

Katherine Van Keuren Everett is president of the Northern New Jersey Music Educators. In discussing the question, "What does a teacher do in March?" she said, "I stress the perfecting of Bach and Sonatinas and give each one a light number—what they call 'dessert pieces.' How are teachers going to preserve the *musical* quality of their teaching in these days of more and longer vacations? Still, we keep on stressing quality without compromise."

Sophronia Joralemon said: "I start a contest in March. . . . It's a Quiz Program concerning all phases of sight reading. Last year we had a scale contest."

Lester Major's routine is to give two recitals every month, and each month something different is stressed.

Eleanor Bacon-Peck serves as one of the chairmen on Certification at the MTNA Convention in Cincinnati, and is to speak before the New Jersey Educators in their convention at Asbury Park. She will have a series of small recitals this month in preparation for the public recitals, auditions, and festivals at the end of the season.

Bertha Gimbel said that when she and her daughter (Grace Gimbel) were in Europe, they bought some interesting prizes. "This year we gave a Mozart recital in February, with prizes from Salzburg; and in March the pupils prepare Italian music, and the prizes are from Venice. The pupils are encouraged to give each other constructive criticism at these events, which are private, and this helps in the more public performances."

Ann Slaight Zillessen (the Zillessen is new; her husband is an operatic baritone) is giving a series of recitals this month.

Out in Detroit, Mrs. Ray Robosson will have a Bach Contest on March 26.

In Brooklyn, Dorothy and Sidney Morrow are giving two ensemble recitals for two pianos of 2, 4, 6, and 8-hand numbers and some concerti.

Back in New York, Marie Margetson says that March is Bach's birthday month and her pupils enjoy putting special efforts on memorizing their Bach numbers for the auditions.

Helen McKay says: "In March the finishing touches must be put on the classic numbers, and each pupil gets an American composition."

NFMC Junior Programs

Ruth C. May, who is Chairman of the Metropolitan District for the National Federation of Music Clubs convention, will spend the month working on Junior Day programs. All Junior compositions which won first place in the national contest will be presented. Mrs. May, an enthusiastic Guild member, stated: "Children who enter the Guild auditions are usually the ones who excel in Federation activities."

ANN CHENEE, president of The Piano Teachers Congress of New York City, and a member of the Guild, gives Piano Forums in many cities, and lectures on Bartok. She is a teacher of piano, vocal coach and accompanist, and administers musical therapy at Veterans' Hospitals.

OPEN LETTER TO GUILD MEMBERS

By Irl Allison

Mexico City, Feb. 10

Dear Guild:

On Feb. 7 Mrs. Allison and I were guests of the Corpus Christi (Texas) MTA, Guild Chairman Mrs. Inez Waugh Lear and her husband, Dick Lear, and Mr. and Mrs. Terry Ferrelle. Space forbids my giving details about these wonderful people here, but in the February Notes there will be a full account.

The fact that we were 200 miles nearer the southern border of Texas persuaded us to venture down to Mexico, through a thousand miles of enchanting surroundings—a veritable fairyland of towering peaks rising and disappearing in unending sequence as we went along.

We have witnessed other sights of Mexico. Today we were faithfully guided by Señor Mario Ortiz to many nearby centers of interest in this marvelous capital of our neighbor Republic. Each of these has surpassed our dreams.

We wish we could remain long enough to visit our popular Guild Judge and friend, Dr. Iliff Garrison, at Morelia, 350 or more kilometres further inland, but this delight must wait until we can be away from Guild mail for a longer time. Tomorrow we are to head for home unless, alas, I succumb to a sudden premonition that I may be catching the "flu". . . .

For visitors as thrilled by the beautiful as we are, it is easy to become extravagantly fond of Mexico and her charming people. Their own love of beauty, goodness and truth is shown full well when one beholds the noble edifice in the great city's heart, the Palace of Fine Arts. . . .

Mexico, we must see you again—soon!

Yours sincerely,

IRL ALLISON.

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Boston University Activities

BOSTON.—A Suite for String Orchestra, op. 33 A, by Prof. Gardner Read of the composition and theory faculty of Boston University's college of music, was performed at the University Museum of the University of Pennsylvania on Feb. 14 by the strings of the Philadelphia Orchestra, Arthur Cohn conducting. The work, commissioned for the Saratoga Festival in 1937, was first performed by members of the Philharmonic-Symphony of New York, under F. C. Adler, and in 1938, by Serge Koussevitzky and the Boston Symphony.

Graduate recitals were given at Boston University during February by Frances Soble, pianist; Charlotte Zimmer Dixon, contralto; and Gilbert Hynes, baritone. Students in the department of applied music were heard in recital on Feb. 26, and the weekly broadcast over WBUR of faculty and students continued in the Concert Series, Musical Biographies, Composers Forum, Talents of Tomorrow ,and Young Artists programs. Lecturing last month on the Great Music series, which gives the history of music in illustrated lectures and recitals, were John E. Hasson, Paul H. Lang, Willis J. Wager, Jules Wolffers, Allen C. Lannom, Wilma Thompson, Francis Findlay, James R. Houghton, Edith Vogl, Edith Stearns, Alfred H. Swan and Louise E. Cuyler, all of the Boston University faculty, or guest lecturers from other prominent universities.

Phila. Conservatory Concerts

PHILADELPHIA.—The second faculty concerts of the season of the Philadelphia Conservatory of Music was held on Feb. 26 at the New Century Club, and featured Frank Costanzo, Vincent and Dorothea Persichetti, Anthony Gigliotti, Elsa Hilyer, Allison R. Drake. The third event in the series is scheduled for March 2 in the same hall, and is a piano recital by Claire Shapiro.

Cesare Longo's Musical Career

Cesare Longo, teacher of voice, recently was elected a member of the National Association of Teachers of Singing. Mr. Longo is a member of the vocal faculty of the New York College of Music, and a member of the New York Singing Teachers Association. Among students of Mr. Longo, Clyde Maloney, tenor, gave his debut at the Methodist Church of the Saviour in February, and was accepted to sing the leads in Traviata and Faust by an opera company with an all-Negro cast which is planning a tour of out of town colleges. Eleanor Duffy, soprano, was a runner-up in the "Miss New York City" contest, professional engagement with the Ted Steele TV Show on Channel 5, and has her own radio program on Fordham University's station WFUV for the month of March. WHOM's program The Stars of Tomorrow will present Margaret Beattie, soprano, on March 22. Soprano soloist in the recent performance of Pergolesi's Stabat Mater by the chamber orchestra of New York College of Music was Phyllis Glick. Valve Riis, Dolores David and Enid Hinds, sopranos; Alfred Kiene, baritone, and Philip Ahern and Raleigh Peck, basses, have been heard in various recitals in New York, and are to sing on several networks.

Barth in Florida Recital

MANDARIN, FLA.—Hans Barth, who came here to live five years ago from New York, gave a recital on Feb. 3 of harpsichord and piano music. The program, a benefit for the MacDowell Colony, Peterborough, N. H., and the Church of Our Saviour here, included two Scarlatti Sonatas and Turkish March from Sonata in A by Mozart, played on the harpsichord; a group for harpsichord and piano of pieces by Johann Christian Bach, Mozart and Gluck, with Lois McCurdy Barth at the piano; and a final group for piano of Mr. Barth's own compositions, the Eight Impressions and Bronze Stature, as well as two Chopin waltzes (E minor and G flat major). Mr. Barth's harpsichord is a reproduction of Handel's, using the same materials and copied in every detail. As far as he knows, it is the only one of its kind in use today. Mr. Barth's interest in the MacDowell Colony comes from his regard for the works of this composer (his programs nearly always include music by MacDowell), and his association as a fellow at the colony for three years.

N. C. University Auditions

The University of North Carolina, Extension Division, announces auditions for opera in the summer season at Appalachian State Teachers College, Boone, N. C., June 10 to Aug. 27. There is also a winter season, Sept. 15 to May 31, 1954. For further details, singers interested in appearing in one or both seasons, should contact Walter Golde, 113 W. 57th Street, New York 19, N. Y.

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Juilliard Quartet Honors League

At the Museum of Modern Art the Juilliard String Quartet on Feb. 18 offered a program in honor of the League of Composers' 30th anniversary. The works presented ranged over twenty years, from Virgil Thomson's Quartet No. 2, written in 1932, to the 1952 Irving Fine Quartet No. 1, commissioned by the Koussevitzky Foundation. This fine group of players did themselves proud in their difficult assignment. The program also threw a good light on American composition. There was splendid draftsmanship in the works, an arresting mastery in some instances of romantic conservatism and, in other cases, use of the 12-tone system. The Virgil Thomson Quartet No. 2 came close at times to the older harmonic forms. Bernard Wagenaar's Second Quartet projected much that was linear and melodic. In Irving Fine's Quartet No. 1 (first performance) the intricate chromaticism evolved into original form, with a tonal speech stemming from the Stravinsky idiom. The William Schuman Quartet No. 2 fell upon the ear with more familiar progressions, and the contrapuntal plan was clean and orderly.

Philip Evans joined the Juilliard Quartet as pianist in the Wallingford Riegger Piano Quintet, a work of more aggressive idiom, having assets of good design, worked out with fluency and imaginative color. The members of the Quartet are Robert Mann, Robert Koff, violins; Raphael Hillyer, viola; Arthur Winograd, cello. M. C.

Southwest Harp Festival Planned

CORPUS CHRISTI, TEX.—Thirty-six harpists from six states will convene on the campus of Del Mar College here on March 7 to 9 to work under the baton of Carlos Salzedo and present the Southwest Harp Festival. They will play Bach's Sixth French Suite, Spanish Dance (Granados) and Debussy's Clair de Lune, as well as harp solos composed and performed by Mr. Salzedo (Scintillation and a Suite of Dances), Benjamin Britten's Ceremony of Carols for harp and treble voices (performed by the Wynn Seale Junior High Girl's Choir and accompanied by LaVerne Hodges) and Debussy's Danses, featuring Miss Hodges and the Del Mar String Orchestra, conducted by Mr. Salzedo. The festival was organized by Miss Hodges, harp instructor of the college.

SCHOOL NOTES

Martial Singher, baritone, with Otto Guth at the piano, was heard on Feb. 13 in a faculty concert for the benefit of the library fund at the Mannes Music School.

Edwin Hughes will conduct a six-weeks Master Class for pianists and teachers in New York from July 6 to Aug. 15. Prior to the New York session, he has been engaged to hold a three weeks master class at the University of South Carolina, Columbia, S. C.

Melvin Stecher and Norman Horowitz, duo-pianists, on Feb. 12 began an engagement as soloists at Radio City Music Hall, part of the stage show on the bill with the picture Tonight We Sing, based on the life of S. Hurok. The two-pianists are artist-pupils of Hedy Spielter.

The Mannes Music School's Opera Workshop presented operatic excerpts on Feb. 15.

Berea Plans 21st Bach Fete

BEREA, OHIO.—The 21st annual Bach Festival of Baldwin-Wallace Conservatory of Music will be held this year on next May 22 and 23, the large work, Christmas Oratorio, to be given on May 23 at 4 p.m. and 8 p.m. Soloists are Mary Marting Pendell, soprano; Frances Lehnerts, contralto; Glenn Schnittke, tenor; and Philip MacGregor, bass. Cantatas to be sung are Nos. 1, 36 and 57 (the last a solo cantata for soprano and bass); the motet, "I wrestle and pray" by Johann Christoph Bach; and the instrumental works, Concerto in C for three pianos, Sonata in G minor for violin alone, Suite No. 1 for orchestra, Brandenburg Concerto No. 2; and among the other instrumental compositions there will be organ numbers and two Sonatas for clavier and flute (E flat and B minor). Participating groups, besides the A Cappella Choir, are the Baldwin-Wallace Orchestra and the Brass Choir, to give a half hour of chorales preceding the four formal concerts. Dinners will be served on the campus, and rooms will be reserved in the homes of Berea citizens on request.

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NEW PUBLICATIONS

Songs

Soldier Songs, by Hugo Weisgall, provides a cycle of nine songs to various poets, all of a grim or satiric vein, depicting the sights and sounds of war. The songs are written for baritone and piano, in a powerful descriptive vein, with semi-parlando effects. They are fairly difficult and range from middle B to G sharp. Some of the effects are, however, simple, tender and expressive. Merrymount Music Press Publication, issued by Mercury Music Corp., N. Y. $3.

Two Songs of Faith (Stars of Morning, and Lord of the Universe) for high voice by Karel Solomon, both have English and Hebrew texts. They are chromatic, folklike airs with a strong Mediterranean flavor. Israeli Music Publications; copyright assigned to Leeds Music Corp., N. Y.

Piano, Four Hands: Granada, by Agustin Lara, arr. by John Kerin, is a colorful and highly rhythmic work with a Spanish dance suggestion. It is subtitled "Fantasia Espanola," and provides a sure-fire, not too difficult work for piano duet. Also available for trumpet (or cornet) and piano. 11 pages. Southern Music Publishing Co., Inc. N. Y. 80c.

Women's Voices: Hark, Hark, the Lark, by Schubert, is arr. by Irving Cheyette for SSA and piano, with underlying choruses of "la, la," but in general carrying out the spirit of the exquisite lied successfully. This ought to be a popular item for college and ladies' choral groups. Edward B. Marks Music Corp., 20c.

Spring at Summer's End, by Henry Cowell, treats a poem by Dora Hagemeyer, for SSA, of poetic nature in tuneful style with contrapuntal skill. There is no accompaniment. Peer Internat'l Corp., Southern Music Pub. Co., N. Y. 15c.

Turtle Dove, John Jacob Niles, for chorus of SSA with soprano solo and piano (also available for SATB with tenor solo) has a delightfully triste text adapted from a folksong, beginning, "Turtle dove . . . the mournful song you sing Reminds my broken heart of the boy Who wore my little silver ring. . . ." This is worthy to rank in the permanent literature of folksong, as it is of high quality and universal appeal, melodically rewarding. Carl Fischer, Inc. 25c.

Men's Voices: Four Russian Folk Songs by Moussorgsky, for TTBB a cappella (Do You Love Me?; We Poor Souls; At the Gate; and All My Freedom) have piano accompaniments arr. by Herbert Zipper and English words by Roger Maren. There is the usual rugged and original quality present in this composer's works, and the four works have the hearty, rousing ring of much of the older Russian folk music in dance vein. In All My Freedom there are parts for TBB and two tenor soloists. Published under one cover. Edward B. Marks Music Corp. 30c.

Not Enough, with music by Olive Dungan, and lyric by Vivian Y. Laramore, has a tenor solo, accompanied by TTBB, and tells about a snooty female who turned down "wayside flow'rs" and demanded orchids, with the result that the hero "left her there." This is told in a nice, hearty melody that will appeal to male groups. Piano accompaniment. Carl Fischer, Inc. 20c.

Mixed Voices: Song in the Wood, by Joseph Goodman, is a SATB a cappella setting of a poem by Fletcher (c. 1620), in a gay, light, madrigal vein in which the voices interlace attractively. Mercury, 20.

Lilting Fancy (nickelty nockelty), by Henry Cowell, sets a whimsical text entirely on nonsense syllables, with many lively roulades for SATB, a cappella. Merrymount Music Publications. Mercury Music Corp., 25c.

Of Man's Mortalitie, by Jacob Avshalomov, is a cycle of three works setting poems by Thomas Nashe, the Elizabethan writer. The titles are Hic Jacet; In Time of Plague; and Tangle, Wrangle, Brangle. All are for SATB, a cappella. The one titled In Time of Plague is particularly effective, being a plaint containing the words, "Adieu, farewell earth's bliss." The composer writes with heavy use of accidentals and without key signature, in a dissonant vein, with skilled voice leading. Piano for rehearsal use. Southern Music Publishing Co., Inc., N. Y. 15c, 22c, and 40c, respectively.

Two Sandburg Songs, by Holon Matthews, titled Fog and Lost, are SATB settings of atmospheric sort, with skilled painting in the first song of the fog silently overwhelming the land, Lost tells about the desolate whistle of a boat on a lake all night, in a search for a lost child. Both are brief a cappella items, effective and individual. Mercury Music Corp., 20c for both.

Down Publishers' Row

The Philadelphia Orchestra will give the world premiere of Medea, a dramatic score for contralto and orchestra, by Ernst Krenek, on March 13-14 with Blanche Thebom, for whom it was written, as the soloist. . . . The world premiere of an American opera, The Fall of the House of Usher, based on the Poe tale, with score by Morris Hutchins Ruger, will be staged on April 15 by the Los Angeles Conservatory of Music and Arts at the Wilshire Ebell Theatre. . . .

The American premiere of Paul Hindemith's Symphony, Die Harmonie der Welte, will be conducted by the composer with the Minneapolis Symphony on March 13. . . . The Opera Workshop of the New York College of Music is the group offering the world premiere of Ashley Vernon's one-act opera, The Barber of New York, at Hunter College Playhouse on May 26 and 27. Grete Hartwig is the librettist. All the music is original and composed by Mr. Vernon.

Cincinnati Profiles, a suite jointly composed by four musicians of that city—William Byrd, Eugene Hemmer, John Larkin and Robert Whitcomb—commissioned by Thor Johnson, conductor of the Cincinnati Symphony, was given its premiere by that organization as its contribution to the Ohio Sesquicentennial on Feb. 27 and 28. . . .

The western premiere of Leon Kirchner's Violin Sonata, played by Eudice Shapiro and the composer, was heard in a concert of the Los Angeles chapter of the ISCM on Feb. 8. On the same program was the Toccata for harpsichord by Ellis B. Kohs, performed by John Gillespie and instrumentalists led by Victor Gottlieb. . . .

Leo Smit has been commissioned by the Koussevitzky Music Foundation, through the League of Composers, to compose a work for chamber orchestra. . . . Compositions by Clifton Williams, American composer and member of the faculty of the University of Texas, were played at a concert in the Music Building of that school, with the composer conducting his Symphony for Young People, commissioned by the University String Project. The Britt Cello Ensemble gave the premiere of Mr. Williams' Adagio and Allegro. . . . John La Montaine's Canons for Orchestra had its first fully-orchestrated hearing at a concert of the Springfield, O., Symphony Orchestra, under Evan Whallon, on Feb. 15. . . .

The United Temple Chorus of Long Islanl, of which Isadore Freed is the conductor, has announced its eighth competition for the Ernest Bloch Award, for works based on an Old Testament text suitable for women's chorus submitted before Oct. 15, 1953. Award consists of $150 and publication by the Mercury Music Corp. Further information may be had by writing to United Temple Chorus, Box 18, Hewlett, N. Y. . . .

Edward B. Marks Music Corp. has inaugurated an Early American Choral Music supplement to its Arthur Jordan Choral Series. Irving Lowens, editor for these early American choruses, has written historical notes to each. First to appear are SATB versions of Morpheus, and Paris by William Billings; Salisbury by Oliver Brownson; Berne by Uri K. Hill; and Complaint by Daniel Read. . . .

An important collection of manuscripts of German composers from Johann Sebastian Bach to Richard Strauss, assembled in the course of generations by the music publishing house of Breitkopf and Haertel, has been purchased by the Hessian State Government and will remain in Germany. About a year and a half ago, the collection was in danger of being sold abroad due to temporary financial straits of the music company, but was kept intact in its own country through the intervention of the President of the German Federal Republic.

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